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SAMSKR̄TA-DŪTA-KĀVYA-SAMGRAHA,

WORK NO. 2

THE VĀN-MANDANA-GUNA-DŪTA-KĀVYA

BY
VIRESVARA

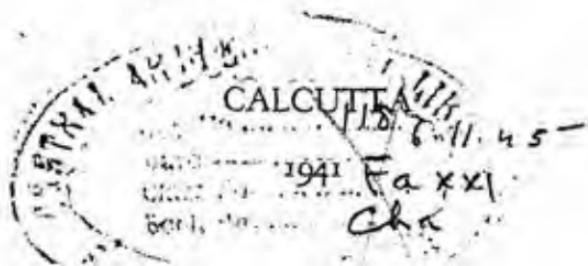
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Edited for the first time with an Introduction in English
and Appendices

BY

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PREFACE

The Dūta-kāvyas form an important Branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa's Megha-dūta. The central theme is always the same, viz., a messenger is sent by one party to the other, although all sorts of subjects have been chosen such as love, religion, philosophy, devotion, etc.; also all sorts of messengers, animate or inanimate such as the moon, the wind, the swan, the cuckoo, foot-step, Tulasī leaf, etc.

The Vāg-maṇḍana-guṇa-dūta-kāvya is now published for the first time as Work No. 2 of the Series Saṃskṛta-Dūta-kāvya-saṃgraha. It does not follow the usual theme of the Dūta-kāvyas, i.e. the sending of a messenger, animate or inanimate, by a separated lover to his beloved and *vice-versa* in imitation of Kālidāsa's immortal work Megha-dūta, nor does it take up a religio-philosophical subject as subsequently done at times but deals with a rather unique subject, viz., soliciting the patronage of a

king by a humble poor poet. The Poetic quality or Śūkta-guṇa is sent by the poet as a messenger to king Bhīmasena *alias* Kāmarūpa. As such, the present work is indeed important from the point of view of the history of Dūta-kāvya Literature.

The MS. used, belonging to the Royal Asiatic Society of Bengal, is the only extant one. Fortunately, however, it is fairly correct.

I am grateful to the authorities of the Royal Asiatic Society of Bengal for kindly permitting me to edit this manuscript.

UNIVERSITY OF CALCUTTA.
1941

J. B. C.

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General Index



INTRODUCTION

Description of the MS.

The manuscript consists of 14 folios with 11 lines on a page. Substance: country-made paper. Size: $8\frac{1}{2} \times 3\frac{1}{2}$ inches. Character: Nāgara. Appearance: fresh. Complete. The MS. is fairly correct. Some of its wrong readings are noted here:—

Readings of the MS.	Readings suggested.	Verse.	Pāda.
पाणिनीयवता	पाणिनीयपरता	2	1
कविद्वृमः	कविच्छ्रुमः	„	2
धुर्यीव वः	धुर्य वचः	3	3
कामस्त्व	कामरूप	5	1
र्यया श्रुत्वाया	र्ययाशु त्वया	6	2
मद्वाचिकं	मद्वाचिकं	7	2
सम्याशयविद्य	सम्याशयविद् य	8	2

The Poet

Viresvara was the son of Srīrāma Tripāthīn and grandson of Gopāla Ārya and flourished in Brāhnapura.¹ He was a Brāhmaṇa (v. 99). He claims that he was versed in Pāṇini, dramas as well as kāvyas.² He was very poor³ and approached many kings for help.⁴ He was confident of his natural genius

1. See the Colophon and verse 90, p. 19.

2. V. 2.

3. V. 100a.

4. V. 3a.

and training and further unqualified success as a poet provided he proved lucky in getting proper patronage.⁵ He composed also Oṣṭha-stuti-śataka⁶ and Jagan-maṅgala-stotra⁷ in praise of women and Goddess Ambikā respectively.

The Subject matter of the Vāi-mandana-guṇa-dūta-kāvya.

In this Dūta-kāvya, Vireśvara sends his own Poetic Quality as a messenger to king Bhīmasena alias Kāmarūpa with the object of getting his patronage so that he might acquire immortal poetic fame. The conveyance of the messenger is the mouth of a learned person and its route is Rāgapura (in Bradhnapura) to Kālibhitti (in Māyāpur) i.e. from the place of the poet to the palace of Kālibhitti via. Budhavārapura, Rahipura, Nimbola, Premasarāha, Maṇḍapa and Prātaśvenapura. The Messenger is to undertake a journey of five days. On his way he will come across temples of Siva, Ambikā and Viṣṇu in succession. Passing by a tank and a number of flower-beds while still at Bradhnapura, he will be delighted to see a bit of city-life in streets, jail etc., and also the garden of Hasan Yavana where the damsels throng together and then, the temple of goddess Ambikā erected by Premarāja.

5. V. 6 and v. 90

6. V. 32; justification for describing fallen women etc.; v. 59a.

7. V. 41.

He will have to cross a river on the border of Bradhnapura; then come Rahipura and Nimbola. Passing them, he will go by Seragiri Road and before he reaches Premasarāha, he will be lucky in having a glimpse of the women of Cūnakhāna and an opportunity of paying his homage to Asāpuri. He will take rest for the first night in the village Maṇḍapa, second night in the house of Navisariha and the third at Prātaśvenapura. The fourth night is to be passed under the hospitality of Oṅkāra Miśra of Cārava and his younger brother Rāmāji. On the fifth day before he reaches Kālibhitti, he will see a beautiful garden. At Kālibhittipura he will relate the message of the poor poet first to Daśaratha, the Royal Priest, through whose good grace he will see king Bhīma-sena and deliver the message to him—thus greatly obliging by his friendly act poor poet Vireśvara, badly in need of royal patronage.

The significance of the poem is this. The poor poet wants his qualities to be known to king Bhīma-sena. But he cannot approach him direct and, therefore, he appeals to the leading persons of his country, particularly, the Royal Priest, for making his poetic qualities known to the king who will then, he expects, kindly extend his patronage to him. This simple idea has been charmingly expressed by the poet in a novel way.

In this poem there are some verses in which original ideas have been expressed in beautiful language. Thus, a particular woman of village Maṇḍapa frying chick-pea fries the hearts of young-

men as well at the same time.¹ Another woman of the same place sews the hearts of men and garments simultaneously.² The derivative meaning of Ātmā-rāma is quite apt and striking.³ Jail-life has been graphically described in the poem.⁴

The work is not lacking in rhetorical excellence. Qualities of composition such as Cohesion (ślesa), Lucidity (prasāda), Sweetness and Pregnancy-of-expression (artha-vyakti) prevail in it. The following figures of speech have enriched the composition: Samsṛṣṭi of Drṣṭānta and Virodha,⁵ Mālopamā,⁶ Utprekṣā,⁷ Vyatireka,⁸ Rūpaka,⁹ Sahokti, etc.¹⁰

The metre of the poem except that of the last stanza which is in Mālinī is Sārdula-vikridita. In this respect it has a marked difference from the Megha-dūta and a large number of the Dūta-kāvyas usually composed in the Mandākrānta metre. As a matter of fact, this Dūta-kāvya is indebted very little to the Megha-dūta from the point of view of subject-matter, metre or thought.

1. V. 48b.

2. V. 49a.

3. V. 76.

4. Vv. 21-24.

5. V. 60

6. Vv. 62 and 71.

7. Vv. 63 and 94.

8. V. 73.

9. V. 94a.

10. Vv. 48 and 49. The words तरु-पावकेन and दिव्यैरुण्यैः are द्विष्ट, i.e. susceptible of a double interpretation.

वाङ्मण्डन-गुण-दूतम्

ओविशेश-पदारविन्द-युगल-ध्याने कवित्वाशये
 ज्ञाने दान-विधौ पराक्रम इव ज्ञाधगो य एको नृपः ।
 दूर्लभे सूक्त-गुणं नियोक्तु-मनसस्तुं कामरूपं प्रति
 प्रोद्धामां मुदमातनोतु भवतां वाग्देवतीयं मम ॥१॥

आस्ते यद्यपि पाणिनौय-परता काव्ये षु सर्वद्वन्द्वा
 स्फूर्तिनाटक-पाठनैक-पटुता वंदेऽपि कविच्छ्रमः ।
 तेष्वेतेष्वतिदूरवर्ति-नृपति-प्रौढ-प्रसङ्गोद्यमे
 भ्रातः सूक्त-गुण त्वमेव निपुणस्त्वामेव तत् प्रार्थये ॥२॥

भ्रातर्भू-वलये मयेव भवता भूप-प्रसङ्गोद्यमे-
 व्यायासोऽधिगतः परः पुनरहो नार्थः समासादितः ।
 तस्मादेष वदामि किञ्चन विपद्व्यंसैक-धुर्यं वचः
 सत्यं तत् परिभाव्य सादरतया सम्भावनोद्य त्वया ॥३॥

वन्धो काव्य वसुन्धराधिपतयो ये ये त्वया वौचिता-
 स्ते षां प्रत्ययतो निरुद्यमतया स्यातुं न ते युज्यते ।
 एतां विष्णुमिवाखिलं त्रिभुवनं संवेष्यन्तीं पुरः
 किं नो पश्यसि कामरूप-नृपतेः कोति' त्वदुत्तेजिकाम् ॥४॥

तथात् संसदि कामरूप-नृपतेगंतव्यमेव द्वृतं
 मामेतेन न दूनयिष्यति पुनर्दीरिद्रा-दुर्वेदना ।
 तत्र त्वामपि मूर्धि॑ तारणवभृतो रोमाच्चभाजस्तना-
 वक्ष्योर्बाष्यजुषः सखे सहृदयाः सम्भावयिष्यन्ति च ॥५॥
 अत्रात्मूर्ध॑ पति-कामरूप-सदसि प्राप्त-प्रतिष्ठस्य ते
 प्रौढस्याप्यविकैव काऽपि भविता प्रौढिर्यथाशु त्वया ।
 सब्धव्या भवभूति-वाण-हनुमत्-क्षेमेन्द्र-नारायण-
 श्रोहर्वामर-राजशेखर-सुख-श्रोमत्कवित्वोपमा ॥६॥
 तेन ब्रह्मपुरादितः प्रिय सखे गन्तव्यमाशु त्वया
 माया नाम पुरं प्रकाम-रुचिरं महाचिकं विभृता ।
 यान् ते विनिवेदयामि पुरतः पश्चात् प्रयाणोचितं
 मार्गं श्रोषसि सूक्त-नायक ततः सन्देश-वाचो मम ॥७॥
 यः स्यष्टाच्चरमालपत्वतितरां यः पाणिनीये पट्-
 यं सम्याशयविदु य आहित-मनाः काव्यप्रकाशे सदा ।
 यः कोशे कुशलो य उद्यत-मतिर्जिते प्रसङ्गे सति
 श्वच्छणो वाससि यस्तनो च सुभगो यस्तनुखं संश्येः ॥८॥
 अस्माद् राग-पुरात् त्वया प्रचलता मत्कार्य-सिद्धैः सखे
 द्रष्टव्यः प्रथमं चराचर-गुरुः श्रीनौलकण्ठाभिधः ।
 मुक्ति-स्त्री-स्तन-मण्डलं सुविपुलं यं पाणिना संसृशन्
 पौखोमी-स्तन-मण्डलोऽपि न रतिं ब्रह्मात्यभिज्ञो जनः ॥९॥

यत् संदर्शन-सत्वरैः सुकृतिभिः संवाधतां प्रापिते
 यस्यान्तःसदने तनोति मदनः प्रागलभ्यमत्यन्तु तम् ।
 यत् साधोरपि मानसं शिव शिव ब्रूमः कथं सुभ्रुवा-
 मुत्तुङ्ग-स्तन-मण्डलोपरि परौरम्भाज्ज रीजृम्भते ॥१०॥

तं वौच्य विजगत्पतिं विरचयेद्यु-प्रणामान् वङ्गन्
 स्त्रीयं जन्म कृतार्थयन् प्रिय-सख त्वं मां तदा संस्करेः ।
 पश्चात्तत्र निधाय स्तोचन-युगं तदध्यान-निष्ठं मनः
 कृत्वा तस्य पुरः कृताञ्जलि-पुटं तिष्ठचिदं व्याहरेः ॥११॥

त्वत्कृष्णोदृगत-कालकूट-किरणैर्गाढाभ्यकारक्षुटा-
 सक्षुर्यैश्चुरितां वदन्ति मुनयः कालोति गौरीमपि ।
 त्वचायामथवा विदन्ति पुरतस्तोषां भ्रमोदयं कियान्
 या प्रत्याययति प्रभो विजगतीं तथामतथ्यामपि ॥१२॥

इतुगङ्गा शितिकष्ठ ते नम इति प्रङ्गेण वाच्यं त्वया
 बङ्गेतावदपि प्रभोर्मनसि चेदायाति स्त्रोत्तम ।
 यत्कूत्रं विधिना व्यधायि निगमैर्यस्याङ्ग-पञ्चे नति
 कुर्वन्ति विद्येश्वराः कायमसौ सेष्वीऽन्यथा त्वाष्ट्रैः ॥१३॥

तस्य प्रार्थनया न यथापि भवेहारिद्रा-दुर्बेदना
 स्त्रोत्तंस तथापि तस्य पुरतो वाच्यं न किञ्चित्त्वया ।
 चेषां सेवक एव सार्थयति यत् प्रौढाभ्यपि प्रार्थनां
 वक्तुं दीनतरं वचः किमुचितं तेषां प्रभूर्णा पुरः ॥१४॥

दैशस्याऽलयतोऽस्विकालयमभि प्रस्थातुकामस्तुरजे-

र्मा त्वं राजपथं स यद्यपि सखे दूरो दुरध्वाद भवेत् ।

यत्वत्यानि कौतूहलानि कलयत्र ज्ञास्यसि त्वं पुन-

र्मांगच्छेदतिवाहितं सुख-वशात् कल्यस्तदा ते अमः ॥१५॥

विष्णोर्व्याजविहारिणीऽथ भवनं गच्छ यदीयेऽगणे-

नृत्यन्त्याः परिवर्तनेषु सुदृशस्तेलाज्जलान्दोलनात् ।

उत्तुङ्ग-स्तन-मण्डलस्य सुषमां प्रत्यच्छयन् कच्छुक-

क्षुन्नामप्यनुवासरं विजयते नृत्योत्सवाडम्बरः ॥१६॥

तं लक्ष्मोपतिमाकलय नतिभिस्तस्य प्रसादं पुनः

स्त्रीकल्य प्रतिपन्न-कौतुक-भरस्तदै भवं भावयन् ।

यत् स्त्रीगंज्ञरमामनन्ति मुनयो दासं तदीयं तदा

तत् प्रत्येष्यसि सूक्त-नायक सखे वाग् देवता-मण्डन ॥१७

सूक्तोत्तं स तत्यतुष्यथ-गतामालोकयेदीर्चिं का-

मत्यागाध-जलां प्रकाम-विपुलां कल्पोल-मालाकुलाम् ।

रत्नौधाः क्रयणाय सार्थ-पतिभिर्यत्सत्रिधौ स्थापिता

बोचीभिर्जलधेरिवोपनिहितास्त्रौरे विभान्तुरच्चकैः ॥१८॥

अत्यर्थं पृथुलोत्पत्तपतितरां यस्याः सकाशात् पयो-

धारा सूक्त-कुलावतंस तनुते कौतूहलानां ततिम् ।

यामालोक्य कवित्व-कामुक-वियस्तिग्नदुरतिदेहजा-

मुत्पश्यन्तपतिभि तात-पार्श्वमुपरि प्रस्थानमातन्त्रीम् ॥१९॥

भातः सूक्त ततः पुरः प्रचलितः पश्येः प्रसूनोत्करान्
कौतर्गेवानिव कामरूप-नृपतेरामोदमातन्वतः ।
हास्यानोव मृगीदृशां विदधतः पशुं तस्कं मानसं
चेतांसीव सतां गुणेषु विशदेष्वागच्छतो वन्धनम् ॥२०॥

ख्यानं नागरिकस्य पश्य तदनु न्यायादपेतो जनः
ख्यानात् संयमनी-पतेरिव यतः प्राप्नोति भीतिं पराम् ।
अस्त्रानाच्चणकादनाच्च निचितं पूति-प्रधानैर्जनैः
कारागारमुदार-नारक-दशां यस्मिन् समालम्बते ॥२१॥

सत्यं ब्रूहि ननुक्तमेव भवताद् देहे कशा-ताडनं
सत्योक्तावपि चेद् भविष्यति भवत्वास्मि नाहं प्रभुः ।
दैवं ते विपरीतमस्ति किमितोऽपुग्रहोऽपि तथेर वयं
ताद्यन्ते (?) यदहो मुकुन्दं सुकृते साक्षी त्वमेवासि नः ॥२२॥

हा भातः कठिनाः कशा हरिहरि व्यासोऽस्मि दुःखैरहं
हा लोकेश किमेष शोक-बहुलः कष्टः कलिनिं मितः ।
हा नूर्क्षा मम जायते मृतिरपि प्राप्ता समीपं प्रभो
पापं प्राग् जनुषोयमर्हति भवान् चन्तुं दरिद्रस्य मे ॥२३॥

इत्यादीनि वचांसि यत्र नियतं सूक्तावतंस ल्यया
श्रोतव्यानि सटाक् सटागिति कषाघात-ध्वनिष्वोत्यितः ।
प्रस्त्रातव्यमितः पुनर्द्वृत्तरं चौरः चणं ताडना-
वस्यानार्थमद्वृष्ट-पूर्वमपि यद् ब्रूतेऽन्तिकस्य निजम् ॥२४॥
विशेषकम् ।

खेदाङ्गैर्यवनैर्गृहं गिरिधरस्याऽसौदकस्माद् वृत्तं
तदयोधेन हृतं निशम्य कमपि खल्पान्निमित्तान्निजम् ।

तं हृत्तान्तमजानतः पर-तटे ताप्यास्तदाऽभूद्वलं
तस्य च्छाधिपतेः सुरार्चन-कृते मध्ये गृहं तिष्ठतः ॥२५॥

श्रुत्वाऽयो वहिरुच्चकैः कलाकलं खीयादुदन्तं पुनः
सर्वं ज्ञातवतस्तदा समभवन् पाञ्चाऽनुगाः पञ्चधाः ।
तेषामिव नियोजयन्निज-बले द्वित्रान् ख-सम्बन्धिनां
सैन्ये सिंहवदुत्थितो नरपतिः कट्यारकैकायुधः ॥२६॥

दख्वाऽग्निं यवनाः कपाट-पिहिते हारे तदीयं पुनः
पक्ष-हारसुपागमन् विद्धतो नाराच-वर्षे महत् ।
तेषां समुखमेष हन्त नृपतिर्यातः परीतो रुषा
केषाच्चिङ्गलिनामसूनुदहरत् कट्यारक-प्रेरणैः ॥२७॥

पत्ति भूंमिपतिसुरङ्गम-समारूढैः परैरेककोऽ-
नेकैनिं प्लवचोऽत्र हा कवचिभिः सत् कौरिं-शेषीकृतः ।
इत्यागन्तुक-रंजनैक-निपुणा वार्ता जनाः कुर्वते
यत्रत्या बुधवार-नामनि पुरे माऽस्मिन् विलम्बं कृथाः ॥२८॥

कलापकम् ।

क्रान्त्वा गोपुरमागमिष्ठति भवान् वेशं यदीया गृह्णाः
खच्छलेपन-मार्जनादि-विधिभिर्भास्ति परां तन्वते ।
यान् प्राप्ता गृहमेषि-संश्य-धिया वैदेशिका ब्राह्मणाः
खन्धासत्त-भराः पराभवमहो विन्दन्ति वेश्या-जनात् ॥२९॥

जम्भारम्भिणि तर्जनो-नियमनादास्योऽङ्गलो-बादना-
न्मुद्रादर्शमुदीक्ष्य केश-रचनात् स्वस्तांशुकाकर्षणात् ।
यत्र स्मैर-विलोचनाङ्गलचमत्काराच्च वाराङ्गना-
श्चोराणामपि चोरयन्ति सहसा चित्तानि वित्तानि च ॥३०॥

यस्या लोचनमस्तु जं विजयते कुन्दानि दन्तावलौ
वक्त्रं चन्द्रमसं तथाऽन्धतमसं केशोच्चयो वाक् सुधाम् ।
हेमाद्रिं कुच-मरणलं गृहगपतिं मध्यो गजेन्द्रं गति-
भ्रातः काचिदिद्देष्टशो तव दृशोरातिथगमायास्यति ॥३१॥

यन्निवेन्धवता त्वया विरचिता कस्याद्विदोष-सुतिः
श्चोकानां शतकेन तत्परिचयात् त्वामेतदभ्यर्थये ।
मा गाः कौतुक-वर्णनैक-रसिक प्रेर्मणाऽपि तस्याः पुरो
युज्ये तापि न बभु-क्षत्यमुररीक्षत्यान्यतस्ते रतिः ॥३२॥

तद्भू-चाप-गलदृष्टगन्त-विशिखै शेत्तारयेन्मन्त्र-
स्त्रियो वा तद्वचनं जयेद् यदि तदा वाचस्य कुर्याः अृतिम् ।
साधूनां खलु संकटापनयने को वाऽपरो धूर्जटेः
प्रागीवैतदवेत्य येन मदनो देहेन होनः कातः ॥३३॥

उद्यददुर्घ-समुद्र-फेन-धवलं त्वामभुपेतरोदगतं
तस्या हास्यमुदीक्ष्य किञ्चिदरुणं विम्बाधरस्य श्रिया ।
एतद् भूपति-कामरूप-यशसा स्यधीं चिकोषु स्फुटं
तदाण-ब्रण-रक्त-सक्तमिति ते भ्रातर्भवित्री मतिः ॥३४॥

गच्छेत्वं ह स ना भिधान-यवनोद्याने इथ यत् सौरमं

सूर्याना द्वयति द्विजानि व यशो भीमस्य दूर-स्थितान् ।
यव ब्रह्मपुराङ्गना-विलसितैरायत्तामागताः
संकेतानि व संसृतैर्विदधते सङ्केत-वृक्षाब्जनाः ॥२५॥

क्षत्रमन्य-सूर्योदृशां प्रवहणैरधार्ध-संबाधतां

तत्त्वद्विभूतो भविष्यति ततो भूयान् विलम्बः सखे ।
किञ्चोच्चैः परिहासभाज्जि विगलहौडानि गीतामृता-
न्येतासां पिबता त्वयार्जपि न पुरो याने मतिर्धास्यते ॥२६॥

ताथेष्वां प्रसमौक्त्य कञ्जन परोहासं विदध्युस्तदा

त्वं तासां परिहास-शैल पुरतः प्रत्युत्तरं भा क्षयाः ।
यस्मात्तासु गत-त्रपासु भवतो व्यर्थं वचोनै पुणं

मन्दाच्चं हि विलक्षता-परिचये हेतुः कुरुङ्गौद्यगाम् ॥२७॥

यानोद्वात-सुजात-सम्भूम-वशात् सोत्कारि-विभाधरं

चञ्चञ्चञ्चल-लोचनञ्चल-चमत्कारं वलङ्गे पथु ।

क्षत्री-यष्टवलम्बनोद्यत-भुजं समोहयन्त्या भनः

कूर्यगा (?) सङ्कलयिष्यसे वरतनो स्तुङ्ग-स्तनोत्तमितम् ॥२८॥

इस्ताग्रेण पटावगुण्ठनवताः स्पर्शोऽसत्तत्त्वणं

प्रोन्मृष्टासु परिश्वमाम्बु-कण्णिकास्त्रारण्यमाविभृति ।

आरादाकलयन्न पत्रपतया व्यक्तानि वक्त्राम्बुजा-

न्यासां नेमि-समुत्तितान्ननु सखे पांशुनवज्ञास्यसि ॥२९॥

देव्याः शारद-वारिद-प्रतिभट् प्रासादमभ्वंलिङ्गं
दूरादेव विलोकयिथसि सखे यं प्रेमराजो व्यधात् ।
अथाद् यस्य विदारिताव्द-पटलात् पाथःप्रवाहः पतन्
प्रालेयाद्रि-शिरःस्ववत्-सुरसरित्-साम्य-श्रियं विन्दति ॥४॥

स्कौत्तंस ततोऽस्त्रिकां नयनयोः सौभाग्यमुद्गावयन्
पश्येः प्राक्तन-पुण्य-गौरव-वशान्मूर्धानमानामयन् ।
उद्गाऽस्याः स्ववनं मया विरचितं नाम्ना जगन्मङ्गलं
पश्यादेतदुदीरयेः प्रिय सखे प्रस्ताव-योगांगं वचः ॥४१॥

दैव्यं यत्पुरतः करोति पुरजित् पद्मा-प्रियः पद्मभूः
पौलोमी-पति-पावक-प्रभृतयोऽप्यन्ये सुपर्वाधिपाः ।
तस्यास्ते पुरतोऽवकाशमयते कर्तुं कुतो दीनतां
माष्टग् देवि न दैव-दुर्विलसितं तत्रापि मां मुच्छति ॥४२॥

नत्वा ते चरणारविन्द-युगलं ध्यात्वा त्वदीयं मह-
स्व चारित्र-पवित्र-वाग्विलसितैः सुत्वा च भूयस्तराम् ।
मातः पण्डित-वत्सले प्रतिदिनं त्वामेतदभ्यर्थये
जौयाहर्ष-श्रतं प्रताप-महितः श्रीभीमसेनो नृपः ॥४३॥

इतुपक्षायतन-प्रदक्षिण-विधौ प्रकम्यमाणे दृशो-
युं गमं ते वरवर्णिनोषु नितरामाखेटकं क्रोडिता ।
भ्रातः किञ्च शनैनितम्बभरतो यान्त्या कयाचित् पुरो
राज्ञोऽये सरमत्त-सिन्धुर-पते: साहश्यमायास्यसि ॥४४॥

रेखां ब्रह्मपुरावधेरिव नदौं क्रान्त्वा ततोऽल्पोयसौं

स्त्रोत्तंस रहौपुरं विरहयन्निम्बोलमालोकयेः ।

खस्मिन् प्रापयितुं परां मधुरतां यह ग्व-वाप्याश्रयां

पौयूषं वसतौव यस्य विपणौ वापी-पयोव्याजतः ॥४५॥

हित्वा सेरगिरिः पथं प्रिय सखे तं दक्षिणेन ब्रजन्

दृष्टा किञ्चन चूनखान-वनिता-वक्त्राम्बृ जानां श्रियः ।

नामं नाममनेकशो भगवतीमाशापुरौं दूरतो

यामे प्रेमसराह-नामनि मनाङ् मार्गं अमं यापयेः ॥४६॥

यत्र ब्रह्मपुरात् पुरः प्रचलिताः प्राप्यग्रायनायागतै-(?)

मिंकैरालपनाक्यन्ति निखिलामुनिद्र-नेत्रं निशाम् ।

प्रतूषे विरहं मिथो विद्धतां नेत्रे अमोषां पुन-

निद्राया विरहादिवातिविधुरे वाप्यं भृशं सुच्छतः ॥४५॥

तस्मादुक्तम्-सूक्त-मौक्तिक-मणे वाग्देवता-मण्डन

यामं मण्डपमाश्रयेरह पुनस्ते वासतेया निशा ।

अस्मिन् काचन भजिंका विजयते रम्याकृतिर्भर्जं य-

न्तप्राप्ते या तनु-पावकेन चणकान् यूनां मनोभिः सह ॥४८॥

अस्मिन् सौविक-सुन्दरी युवजन-स्वान्तं पटान्तं तथा

से हस्ते विनिधाय हन्त शुगपहिव्ये गुर्णैः सौव्यति ।

नैतस्याः सविष्ठे स्थितिं प्रिय सखे कुर्या यदायोऽिभक्ते

मार्गं सच्छरतां विपत् प्रतिपदं संपद्यते सर्वतः ॥४८॥

तस्मान्मित्र नवीसरीह-निलये नौत्वा हितोयां निशां
प्रातश्वेन-पुरे प्रकाम-रुचिरे रात्रिं वृत्तीयां नयेः ।

यथाच् चारव्याप्तयेव्यदभिधामन्वर्थयन्नर्थिनां

सार्थं यत्र कृतार्थयन्नधिवसत्योङ्कारमिश्रः कृतौ ॥५०॥
मन्वे ष्वयजनुः पुर्यः प्रथमतो याति प्रतिष्ठां निजां
त्रैलोक्यावनकृत् पुराण-पुरुषो येनानिशं गौयते ।

यो वर्णाश्रयतां प्रयाति गुरुतां धन्ते परः प्रत्ययो
यस्मिन् राजति युक्तमेष तदुपैत्योङ्कार इलाङ्गयम् ॥५१॥

यद्यप्यस्य परोपकार-परतामूरोकरोत्यर्जनं
पायोदेन तथापि याति समतामोङ्कारमिश्रस्तदा ।

पङ्क्षं चेत् प्रकटोकरोति कुरुते चेदूर्जितं गर्जितं
चेदुच्चासनमाश्रितो वितरति न्यग्भावितायाश्रिते ॥५२॥

खस्मादेनमुदीच्चर किञ्चिदधिकं बुद्धेविलासैर्नवै-
स्तामासादयितुं मनोरथ-शतैरायस्यमानो हृदि ।

एतस्यानुजतामुपेत्य नियतं रामाजि-नामाङ्किता-
माधिकर्णं विवधालयाद्वितनुते यस्याद्य वाचस्पतिः ॥५३॥

आतिथ्यं निजमातिथ्ये-विभवादोङ्कारमिश्रालया-
ल्लव्या तत्र वसन् पुनः प्रिय सखे नौत्वा तुरीयां निशाम् ।
स्मारं स्मारमुदारतां नरपतेः श्रीभीमसेनस्य ता-
मेतदर्थं कामनाकुलमनाः काल्पारमुज्ज्ञयेः ॥५४॥

कालौभित्ति-पुरोपवर्तुं गपवन् द्वग्गोचरं प्रापये:

पश्चात्तत्र कुतूहलानि कलयन् मार्गं शमं वाहये: ।
तद्राजीव-मरन्द-शैलित-जल-क्रीडा-क्षमादेव किं
मन्दं मन्दसुपागतः प्रिय सखे सेविष्यते त्वां मरुत् ॥५५॥

मूले श्यामलतां दधत्यरुणतामन्यत्र तत्र त्वया

पालाशानि विलोक्य चेतसि सखे तकोऽयमाधास्यते ।
मालिन्यं गमितानि हन्त हृदयान्यध्यास्य यूनामसौ
मन्ये मन्मथ-पार्थिवस्य जयति प्रौढ-प्रतापानलः ॥५६॥

त्वाद्गम्यो ददतीमतीव कुतुकं भातस्त्वमालोकये-

रेतस्मिन् सहकार-पादप-वनीं पारणुं विकाशोदयात् ।
यामेनामवलोक्य द्वग्विषमिवानङ्गेन संसाधितं
पारणुत्वं वपुषि प्रयान्ति परितो विश्वेषभाजो जनाः ॥५७॥

एतस्मिन् मधु-लुश्छनोत्सव-रसः पुष्पोत्करैः पूर्यते

भिङ्ग-भान्तिद-मेचक-दुर्गतिमतां पुष्पन्धयानां परः ।
चौत्कारानिव दूरतोऽपि विरुतान्य कर्णं वेषां सखे
पान्थास्त्रतज्जण-वेपमान-तनवो विन्दन्ति भौतिं पराम् ॥५८॥

विश्व-व्यापकमाकलयत्र यमहो वेश्यादिकं वर्ण्यते

यद्भक्तोऽयमितीव भौम-नृपते: स्तोत्रं त्वया तन्यते ।
कालौभित्तिपुरं ततः प्रविष्यता तस्य विलोकीपते-
गौरीशस्य पदारविन्द-युगलं ध्येयं जगन्मङ्गलम् ॥५९॥

सूक्तोक्तं स ततः प्रविश्य नगरीमालोकये: कौतुका-
 न्यस्यां सर्वं-जगद्विभूषण-पदं दिवैर्गतायां गुणैः ।
 उच्चैःस्थानमधः स्थितिं वितनुते यस्याः सकाशाद्विवो
 निन्दां ब्राह्मण-शब्दं एति त्वं हि महा-शब्दात् पुरोऽवस्थितः ॥६०॥

यस्यां सूक्तं-मणे दिनेश्वर-रथः सौधाय-पाश्वं ब्रजं-
 स्तत्केतु-व्यतिषङ्गतः क्षणमुपादत्ते हि-केतु-श्यिम् ।
 किं ब्रूमोऽधिकमङ्ग-भिन्नि-लिखितानालोक्य दन्तावलां-
 स्तस्यन्तः परिखे दयन्ति तुरगा नागान्तकस्यायजम् ॥६१॥

श्रीकण्ठाद्वि-सरोरुह-सूर्यमिव श्रीभीम-भूमीपते-
 रास्यानीमिव कल्पवल्लिमिव यामासादयन्तोऽर्थिनः ।
 वस्तु पाददते मनोरथ-गतं दुष्प्रापमप्यन्यतः
 सैषा सहिपणिर्विराजतितरां यस्यां वयस्योक्तम् ॥६२॥

यस्यामापण-पंक्तिषु प्रविततानालोक्य रत्नोत्करा-
 नेषा सूक्त-कुलावतंस मनसि स्फुतिंस्तवोदेष्वति ।
 प्रस्थाप्य प्रभु-पत्तनं प्रतिपयो रत्नाकरादाहृतं
 द्रव्यं भीम-नृपस्य दिग्बिजयिनी कीर्तिः पुरः प्रस्थिता ॥६३॥

निर्यान्तः प्रतिसौध-शृङ्ग-खचिताद्रत्नोत्करान्मण्डलो-
 भूय व्योमनि भानवो विद्धते यस्या वितानं महत् ।
 यस्यान्तः प्रतियामिनि प्रिय सखे सुक्ताफलानामिव
 प्रोतानां प्रकटौकरोति परितः श्रीभासुडूनां गणः ॥६४॥

योऽसावुचत्-भिन्ति-विभ्रम-वशादस्यां चियो विभ्रमतां

प्राकारः प्रकटीकरोति कवितालङ्कार-लौलायिता ।

तेनोच्चभनकारिणोपरितनागारस्य नाके मतिं

तन्वानेन पिधीयते खलु मुखं दुस्तकंभाजां नृणाम् ॥६५॥

मीमांसा-परिशीलनै क-निपुणैवदान्त-विज्ञैस्त्वयी-

मर्मवैर्याय-विचार-चारु-मतिभिः पातञ्जलेऽधीतिभिः ।

संख्ये दक्षतमैः कणाद-भणिति-प्रौढैः परीक्षा-कृते

भूदेवैमुखरीकृते दशरथावासे ततो यास्यसि ॥६६॥

श्रीकृष्णाङ्ग-विभ्रम-सरोज-शीलन-रतिः सत्यं विवेको मतिः

अहलुत्व-दयालुते शम-दमौ दानं प्रबोधस्तथा ।

संसार-क्षितिपं विजेतुमनसामेषां दशानामसौ

धक्षं यद्रथतां ततो दशरथेत्यन्वयमाख्यायते ॥६७॥

स्वाचारेण कनिष्ठयंस्त्रिजगतां ज्येष्ठं वशिष्ठं मुनिं

कोतर्या कैरव-काननं मलिनयन्मत्या गुरुं शिष्ययन् ।

श्रीकृष्णाङ्ग-विभ्रम-सरोज-सेवन-विधि-प्रावीणम्-विद्योतिना

चित्तं नाध्रुवयन् ध्वं दशरथः स्यात्ते पुरोधाः पुरः ॥६८॥

तं नत्वा पुरतस्तो द्विजवरानानस्य महूततां

तस्याश्रे विनिवेद्य तत्र च वसन् रात्रिं नये: पञ्चमीम् ।

प्रत्युषेऽथ सरस्तो-विलसितोच्चं स प्रशंसास्यद्

प्रातःस्नान-कृते-कृतार्थय दशी तदधर्मवौर्यं चितः ॥६९॥

यस्मिन् मज्जति मानवे सुमनसामीशस्य मन्ये मन-
श्चिन्ताद्वौ विनिमज्जति स्व-विभवावस्थान-दुःशङ्खया ।
धन्ते चोत्पुलकं कपोल-फलकं जीर्णं विरक्ता वरे
नूनं नव्य-वराभिलाष-तरल-स्वान्ता पुलोमात्मजा ॥७०॥

तापीव अरणे न पातक-चयोच्छेदं यदङ्गीकरो-
त्यानन्द-प्रद-नर्मदेव दिशति अर्थांसि यद्वर्णनात् ।
निर्वाणं विवृधापगेव वितरत्यभोऽवगाहिन यत्
कामान् पूरयति प्रयाग इव यद्वैहं पुनर्नेहते ॥७१॥

सात्वा तत्र ततः परोपकृतिषु प्रेमाणमाविभ्रतं
पश्येभूप-पुरोहितं दशरथं नेथत्यथ त्वामसौ ।
कालीभित्ति-पतेः सभां सङ्घदैररथ्यासितां सर्वतो
यामासादयतामुद्देति न पुनर्दारिद्रग-दुर्वेदना ॥७२॥

वाणी-विभ्रम वर्णं-सङ्घरतयाऽनर्घं गत्वमेवोचितं
यस्यामास्तरणे षु किञ्च घटते तेषामधोऽवस्थितिः ।
आश्चर्यं पुनरेतदेव विदुषामप्यच्च-युग्मं परा-
मासकिं समुपैति तेष्वपि चमत्कुर्वन्ति चिन्तानि च ॥७३॥

नानावर्णं-युतं वितानमभितो यस्यामुपर्याततं
भ्रातः कौतुकमातनोति नितरां नेत्रातिथोकुर्वताम् ।
धन्ते यद्विवृधाधिपायुध-रुचिं पानीयवद्वर्षति
स्वर्णं याचक-चातकानभि सदा भीमाभिधाने धने ॥७४॥

यस्यां सत्यवती-तनुज-वचन-व्याजां सुधां पायय-
 त्यात्माराम उदौचा-वंश-तिलकः सामाजिकानन्वहम् ।
 एतद्वाचन-चातुरोभिरभितः शृणवन् प्रभूं यशो
 जानौमो बहुमन्यतेऽद्य भगवान् व्यासश्चिरंजीविताम् ॥७५॥

संसारे मरु-मण्डले विचरतां ग्रीष्मर्तु-भौष्मि कल्पी
 कन्दपेष्व-निदाघ-दीधिति-करैरुत्ताम्यतामात्मनाम् ।
 आरामो यदसौ पुराण-मिष्टो विभ्रत् सुधा-दोर्विं का-
 मात्माराम इति प्रसिद्धिमगमत्तेनास्य नाम चितौ ॥७६॥

भ्रातर्नागरिको नयैक-निपुणः श्रीवीरजी-ठाकुरो
 यत्रास्ते नृपतेः पुरोऽतिविनयादाच्छन्द-तेजा इव ।
 यस्य त्रास-वशेन पातक-कथाऽप्यस्तुं गता सर्वतो
 सन्मार्गेष्विव नारकेषु कलये ग्रून्यत्वमेवाधुना ॥७७॥

चाणक्योऽभवदेतदेव विषुलं मन्ये तपस्या-फलं
 चाणक्यस्य यतः पराजय-क्षतं तेनायशो नाजिंतम् ।
 यस्याहो नय-नै पुणानि कलयन्नेवं जनः शङ्खते
 मन्त्री मोहनदास एष सुमतिर्यस्यामुपास्ते नृपम् ॥७८॥

यः पाटोगणितस्य भास्कर इव स्वष्टाऽपरो यस्य चेत्
 स्यादये गणनायको न लिख्वन् प्रागलभ्यमाभाषते ।
 नौती यत्पुरतः पुरन्दर-गुरुर्जात्यैव पूज्यः सर्वे
 सोऽयं यत्र चकास्ति चित्र-चरितः श्रीकृष्णदासाङ्ग्रहः ॥७९॥

आच्चसे इपि धने दृपेण कुरुते संकोचमेवापरो
 विप्रायार्पयितुं धन-चितिमितोऽपुरतपे चमाणः कुधीः ।
 जानीते न तु क्षणदास इव कोऽप्यस्मिन् मही-मण्डले
 विप्रायार्पितमेव वर्धत इति स्व-स्वामि-कायै क-धीः ॥८०॥

भ्रातर्यस्य कठोरता न समतां यस्याधरो विन्दते
 जाङ्ग यत्र न याति यस्य छृदये रन्ध्रानपेत्ता गुणाः ।
 यो वक्ति प्रियमामनैव कुरुते चिन्तां तथा योऽर्थिनां
 यस्यां कौतुकमातनीति नितरा कोऽप्येष चिन्तामणिः ॥८१॥

काव्याखण्डल क्षणदास-तनयस्त्रिन्तामणिर्यत् पुनः
 प्रदुरन्व जयति स्वकीय-वपुषो सावण्य-सौलायितैः ।
 चित्रं तत्र न भक्त-वत्सलतया क्षणस्य पुत्रादपि
 प्रेमाधिक्यमुद्देति दास-तनये प्रेमणास्य किं दुर्लभम् ॥८२॥

कन्दपै नकुले नले च निपुणै निर्णीतमासौत् पुरा
 सोन्दर्यं न ततोऽधिकः श्रुति-पथं प्राप्तस्त्रिसोक्षमामपि ।
 ताङ्गरूप-निधिर्द्वयोरपि पदं प्राप्तात्यवश्यं तत्र
 भ्रातर्यत्र च गङ्गशाह-निभतो भौमस्य भागत्रोदयः ॥८३॥

न्यग्भावोऽपि यतो रवेरिव सखे तेजस्त्रिनामुच्छते-
 यंत्र स्कन्द इव प्रकाम-विपुलो वीर-धनिः शोभते ।
 कामस्येव नितान्त-सुन्दर-तनुर्यस्योपमां विन्दते
 सोऽयं राजति भौमसेन-तनयः श्रीगङ्गशाहो युवा ॥८४॥

क्रोडा-युद्ध-विधौ विधूय निखिलं यो बालकानां बलं
 नागानामिव सिंह-शावक उपादत्ते जयं तत्क्षणात् ।
 एवं बाल्य-रसेऽपि यश्च रमते वीर-शियो विभ्रमै-
 यस्यां भाति स भीम-सेन-तनयः श्रीयूवशाहाभिषः ॥८५॥

दारिद्र्यस्य भयं कुतो नु ततुते भीमेन सम्भाविता
 केषां न हिजराज-राजि-रुचिरा प्रस्तौति नेत्रोत्सवम् ।
 सचिन्तामणिरातनोति सफलां केषां न वा कामनां
 केषां वा समुपैति न सुति-पदं या क्षणादासान्विता ॥८६॥

नानावणे-मणि-प्रभाभिरभितो विस्तारिणीभिः सखे
 तस्यामास्तरण-श्रियं हिगुण्यथत् सिंहासनं शोभते ।
 तेजोराशिमपि त्वदक्षि-युगले शेत्यं दधानं भवा-
 नेष द्रव्यगति भीमसेन-नृपतिं तस्मिन् क्षतावस्थितिम् ॥८७॥

प्रांशुदीर्घं-विलोचनो घन इव श्यामोऽसयोर्मांसलो
 दोर्भ्यामर्गल-गर्वङ्गत् प्रतिनिधिवरां निधेष्येतसि ।
 वशः-पौठ-हणीक्षतारर-रुचिर्माले विशालः सखे
 शैर्यें राजति भौमसेन इव च श्रीभौमसेनो नृपः ॥८८॥

आशुभन् नृपते विधेहि पुरतो द्वग्दानतोऽनुग्रहं
 त्वामाश्रोर्भिरुपास्त एष सुकवेदूतायितः सदगुणः ।
 इतुपतोऽथ पुरोधसा परिचितो द्वग्भ्यां दयांभोनिधे-
 राश्रीर्वादसुदीर्घेरनुमतः पश्चादिदं व्याहरेः ॥८९॥

यत्काव्यानि समर्पयन्ति वसुधा-पोठे सुधामोजितां
 प्रज्ञा यस्य वृहस्यतेरपि मतेरुत्कर्षमाकर्षति ।
 सोऽयं ब्रह्मपुरेऽनभिज्ञ-निचिते दारिद्र्य-दुर्गायिते
 देवेदं वदनेन मे कथयति त्वां राम-सूनुः कविः ॥८०॥

कान्ते कान्त कथं तु दुःखितमनाः संक्षम्भवे साम्यतं
 न ज्ञातं भवता समर्पयति मां यद् भोमसेनो नृपः ।
 किं सङ्गः स ददाति हन्त कुरुते तानेष युमाहशाज्-
 श्रुत्वा च्छेर-मुखः करोतु सततं श्रेयांसि वः श्रीपतिः ॥८१॥

भिज्ञस्थो निरपेक्षसेव लृणवद्गदन्ते इतिमत्तानिभान्
 भास्तद्भूधर-संनिभान् दलित-महम्भान् भुवि प्रतग्रहम् ।
 रम्भा-सम्भव एष इत्यमनिश्चं सम्भावयज् जम्भमि-
 आतङ्गः परिपाण्डु-दुर्गतिरमून्मन्ये इवमानाशया ॥८२॥

यो दानावसरेऽक्मेव तिरयत्वस्मात्तडित्-कामुका-
 दुत्कर्षः कतरस्तवाक्-तनयं कर्णं न्तिरस्त्वुर्वतः ।
 पाथः प्राणषि वर्षतः पुनरितो ब्रूमोऽपकर्षं कथं
 भूमी-भूषण भौमसेन भवतः स्वर्णं सदा वर्षतः ॥८३॥

त्वत्प्रोहामतम-प्रताप-हुतभुग्यासाभिरुत्सापना-
 दुत्फेनेन तदाशु दुष्टनिधिना संप्लावितं स्वाज्ञगत् ।
 भूमी-भूषण भौमसेन भवतो दानाम्भ सामुद्भट्टैः
 खोतोभिर्न समेति सन्ततमसौ चेसेचनं सर्वततः ॥८४॥

खड् ग-क्षुण्ण-करोन्द-दन्त-दलयुक्-शुण्डाग्र-शृङ्गोङ्गसत्-
पालाशीय-रसोपमास्त्-विसरैरन्योन्य-सेकोत्सुकाः ।
रक्त-प्रावित-कृत्ति-रक्त-वसनाः संयद्वसन्तोत्सवे
कीर्तिं भौम महीपते तव मुहुर्गायन्ति रक्तन्ययाः ॥८५॥

कीर्तिं ते कलयन्ति केऽपि कवयश्चन्द्रेण तुल्यं पुन-
नैतत् प्रत्ययमातनोति नृपते भोमास्मदीये छदि ।
अस्याये कलयन्ति कैरव-कुलान्युत्पुज्ञ-भावं यत-
स्तान्यस्याः पुरतो यतश्च नियतं गच्छन्ति विच्छायताम् ॥८६॥

कैशासः कुमुदोत्करोऽभकरटी कपूर-कूटः कला-
नाथः कुण्डलि-नायकः करि-रदः कामारि-हासस्तथा ।
त्वत्कीर्तिः कलयन्तपार-करणाकूपार-कान्तिं सिता-
भेते नाविधमृते किलोटकमियत् कादम्बिनी विन्दति ॥८७॥

दास्यत्वेष ततो भविष्यति ममाप्यौन्नत्यक्षैभवं
ध्यानादेवमहदिवं भुवमभूचित्ते तु काऽपुरात्रिः ।
एतद् येन नियोत्सुद्यतमिमं दूतं ल्वदीयेऽन्ति के
वक्तुं यत् नृपोऽपि विपत इव च्छा-मण्डलाखण्डलः ॥८८॥

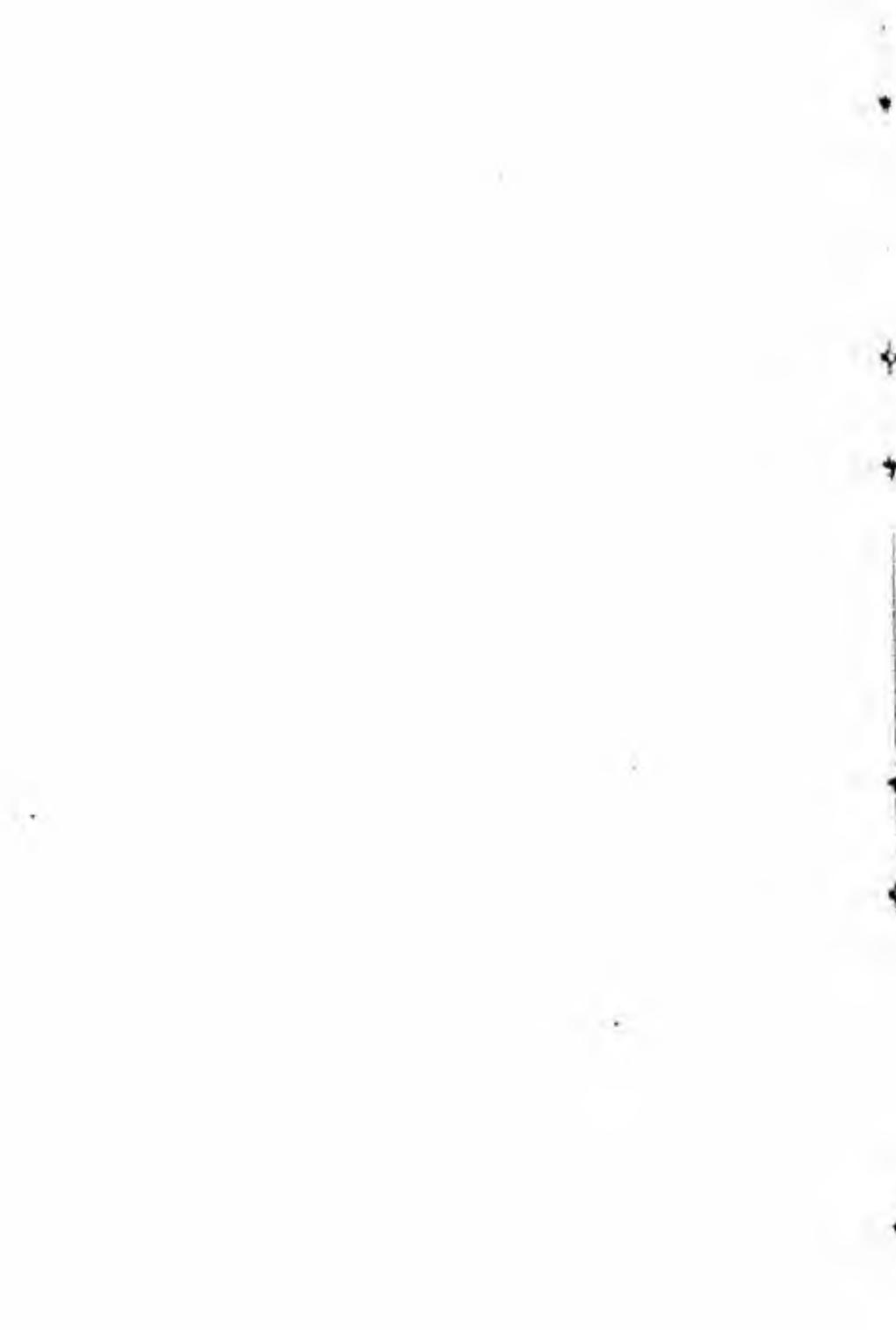
दारिद्र्ये पराभवः चिति-तले मयेव विस्तार्यते
त्वं दारिद्र्य-विदारणैक-रसिकः सर्वं च च यत्वे ।
राजन्योऽसि वदान्य-वर्यं भवतां पाल्योऽस्मि च ब्राह्मणो
मत्वे ति चितिपाल-घर्यं छदये यद्युच्यते तत् कुरु ॥८९॥

किञ्चैतत् कुरु येन तावक-यशःस्तीत्रं पठं ज्ञजते
 नायं राज-सभासु दुर्गति-वशाद्विच्छाय-वस्त्रो जनः ।
 विज्ञानात्म यथा यथार्थ-कवितास्वादादमन्दादरे
 चित्ते चारु-चमत्कृति-प्रणयिनि प्रौतिः समुच्चोलति ॥१००॥

इति विविध-वचोभिर्मिसेनस्य चित्तं
 यदि मयि सदयं स्यानन्दयेमामिहेत्य ।
 प्रिय-सख परिहे यो नोद्यमो मित्र-कार्यं
 यदपि भवति सिद्धिः शङ्करस्येच्छयैव ॥१०१॥

इति गोपालार्थ-दीहितस्य श्रीराम-त्रिपाठी-तनुजन्मनो वौरेश्वर-
 कवे: क्षतिर्वाङ्मण्ड-गुण-दूताभिधानं काव्यं समाप्तम् ॥





APPENDIX A

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कृते-कृतार्थ्य	कृते कृतार्थ्य	,,	69(d)
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श्रूयसे	श्रूयसे	20	99(b)

SAMSKRTA-DŪTA-KĀVYA-SAMGRAHA

WORK NO. 3

THE CANDRA-DŪTA-KĀVYA

OF

JAMBŪ KAVI

*Edited for the first time with an Introduction
in English and Appendices*

BY

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PREFACE

The Candra-dūta of Jambū Kavi or Jambūnāga Kavi is now published as work No. 3 of the Series Saṃskṛta-Dūta-Kāvya-Samgraha. This is a very important work as will be seen from the Introduction.

It has not been considered desirable that the compounds in verses representing Yamakas that are more difficult to interpret than the ordinary ones should be hyphenated and therefore, no hyphens have been used here as done in my previous works, particularly because the readings of the MS. used are not always happy.

No Bibliography has been appended as full bibliographical details of every book or MS. used have been given *in loco*. The names of all the works used have been italicized in the General Index.

Thanks are due to Mr. P. K. Gode, Curator, Bhandarkar Oriental Research Institute, for kindly sending the MS. to our University Library for my use and to Mr. Bejoy Singh Nahar, B.A., Proprietor of the Gulabkumāri Library, Calcutta, for giving me every facility to use his valuable Library.

University of Calcutta, }
1941. }

J. B. C.

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INTRODUCTION

*Description of the MS. of the Candra-dūta-kāvya,
used for this edition.*

This belongs to the Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of A. 1882-83.

Substance : country-made paper. Size : $10 \times 4\frac{1}{2}$ inches. Only one half of a folio. 15 lines only ; about 60 letters in a line. The name of the author is not given here, though, as will be shown just below, it can be definitely assigned to Jambū Kavi. The MS. ends abruptly after verse 14, though the colophon : इति चन्द्र-दूतं काव्यं समाप्तम्, inserted after this verse, indicates the completion of the work. That the present MS. is incomplete is also supported by the fact that the MS. of the Candra-dūta, noticed by Peterson, consists of 23 stanzas. The order of the verses seems rather detached. Look : rather old.

Importance of the Candra-dūta.

The Dūta-kāvyas form an important branch of Sanskrit Literature. They are more or less composed after the model of Kālidāsa's Megha-duta. The central theme is always the same, viz., a messenger is sent by one party to another, although all sorts of subjects have been chosen, such as love, religion, philosophy, etc. ; also, all sorts of messengers, animate and inanimate, such as the moon, the wind, the swan, the tulsi-leaf, etc.

The Candra-dūta of Jambū Kavi, or Jambūnāga Kavi is important from two points of view, chronological and

rhetorical. Chronologically, it is an earlier work than Dhoyi's *Pavana-dūta*, generally believed to be the earliest extant *Dūta-kāvya* in imitation of the *Megha-dūta*¹. There is, however another complete *Dūta-kāvya*, at least contemporaneous with, if not earlier than, the *Magha-dūta*, viz., the *Ghaṭakharpara-kāvya*, attributed by some to Kālidāsa himself, by others to Ghaṭakharpara, traditionally one of the nine jewels of the court of King Vikramāditya. Rhetorically, the *Candra-dūta* represents the various forms of the *Yamaka*.

Authorship of the Candra-dūta

There are several manuscripts of Jambū Kavi's *Candra-dūta-kāvya*; (1) the MS. belonging to Bhandarkar Oriental Research Institute, Poona, No. 176 (iv) of Bhandarkar's Collection A of 1882-83 (New No. 258 of Gode's Catalogue, 1940, p. 314); (2) that belonging to a private library at Ahmedabad as noted by Peterson in his Third Report of Operations in search of Sanskrit MSS. in the Bombay Circle, April 1884-March 1886 (p. 292), no particulars about the library, however, being given; (3) that belonging to the *Baḍā Bhāṇḍāra* of the *Sāmbhava-nātha* Temple at Jaisalmer, as noticed by Prof. S. R. Bhandarkar in his Report of Sanskrit MSS. in Rajputana and Central India in 1904-1905 and 1905-6 (p. 25); (4) that belonging to the *Baḍā Bhāṇḍāra* at Jaisalmer, noticed by C. D. Dalāl in his Catalogue of Manuscripts in the Jaina Bhāṇḍāras at Jaisalmer, Baroda, Central Library, 1923 (p. 43), No. 345 (I), and containing, in 18

1. See *Pavana-dūta*, ed. by Mr. Chintaharan Chakravarti, Introduction, p. 1.

folios, probably the commentary of Śānti Sūri as well on the same. As the original text consists of 23 stanzas only, 18 folios would hardly be needed for it alone. The Catalogue of Jaina MSS., compiled by Hāṃsavijaya, notices a MS. of the Candra-dūta with the commentary of Śānti Sūri. Probably it is identical with this. This MS. is not the same as the manuscript No. 3 above, as it does not bear the name of the author or the date as No. 3 does ; (5) that belonging to the Pattana (Patan) Bhāṇḍāra No. I, as noticed in the Jaina Granthāvali, compiled by the conveners of the Jaina Śvetāmbara Conference, Bombay, 1909, p. 319, No. 5. We are not sure whether this MS. is identical with that noticed by Peterson in his Third Report.

There is another anonymous Candra-dūta belonging to the same *Baḍā* Bhāṇḍāra as the MS. 4 above, recorded by Dalāl in the said Catalogue as 198 (5), p. 23. It is stated in the colophon that in Samvat 1343, i.e. 1287 A.D. Khetasimha of Chitor again purchased the MS.² The word 'again' is significant, as it indicates the MS. was copied earlier than 1287 A.D. The MS. being unavailable

2. MS. No. 198 including (1) Vikramāṅka-kāvya (1-158 leaves. 19 x 2) ; (2) Vṛndāvana-yamaka ; (3) Madhuvarnana by Keli ; (4) Virahinī-pralāpa by Keli and (5) Candra-dūta, p. 23 of the Catalogue of Jaina MSS. at Jesalmere by C.D. Dalāl. The colophon to the MS. runs thus :—

संवत् १३४३ वैशाखसुदि ६ सोमे घांघलसुतभां । भौम भां ।
 क्वाहडसुत भां जगसिंह भां खेतसिंह सुश्रावकैः श्रीचिलकूटवास्तवैर्मलये-
 नियं पुस्तिका पुनर्गत हौता ।

and no other evidence being at hand, it is not possible for us to assign it to Jambū Kavi definitely.

Of these MSS., only the first one is available, and was kindly lent for my use by Mr. P. K. Gode., Curator of the said Institute. Unfortunately, however, the other MSS. could not be availed of. The library to which the second MS. belonged could not be traced, and no reply from the custodians of the third and the fourth MSS. of the *Baḍā Bhāṇḍāra* at Jaisalmer was received inspite of repeated requests.

The first MS. does not give the name of the poet in the colophon anywhere. The colophon to the second MS. also, as quoted by Peterson, does not contain the name of the poet, but as Peterson records it explicitly under the name of Jambū Kavi as the author, there is no doubt that he actually got the name of the poet somewhere in the MS. itself, as it sometimes happens in the case of Sanskrit MSS., or that he had some other strong grounds for assigning the authorship of the poem to Jambū Kavi. So there can be no doubt that the Candra-dūta, the second MS., noticed by Peterson is by Jambū Kavi. The third MS. gives the name of the poet as Jambūnāga Kavi, which, evidently, is the same as Jambū Kavi, whether Jimbū be a misprint, or a misnomer or an alternative name. The fourth MS. is anonymous. The fifth MS. gives the name of the poet as Jambū Kavi. Now, we have to find out the authors of the two anonymous Candra-dūta. As regards the Candra-dūta used by us, the first MS. as noted above, that its author too is Jambū Kavi can be definitely established. (1) In first place, it has the same name and subject-matter as Jambū Kavi's Candra-dūta.

(2) Secondly, the first verse of the Candra-dūta of Jambū Kavi quoted by Peterson, is exactly the same as the first verse of this anonymous Candra-dūta. (3) Thirdly, both the verses, the first and the last, of the Candra-dūta of Jambū Kavi, quoted by Peterson, represent a special kind of rhetorical device called the Yamaka i. e. a group of letters, generally speaking in some pāda or other, is identical with those in some other pāda or pādas of the same verse in exactly the same position³. Now, as the last verse of our anonymous Candra-dūta is unfortunately missing, it is not possible for us to compare it directly with the last verse of the Candra-dūta of Jambū Kavi, although we have found, as noted above, that the first verse of these two Candra-dūtas are one and the same. But, as both the first and the last verses of Jambū Kavi's Candra-dūta represent the Yamaka, there can be no doubt that in the entire poem the very same rhetorical device has been employed, particularly so because in all the works in which the MS. of this Candra-dūta is embedded, the very same thing is found. Now, in all the verses of the anonymous Candra-dūta too the Yamakas are found employed, and as this MS. also is embedded in the self-same series of works, all representing the Yamaka, the missing verses of this Candra-dūta must also do the same. Therefore, there can be no doubt that these two Candra-dūtas are one

3. Cf. for example v. 3 of the Candra-dūta. Here the last four letters in the first and the second, and in the third and the fourth Pādas are the same. This is an illustration of what is known as अनियत-पाद-भागाभित्ति-यमक ।

and the same. (4) Fourthly, the very same arguments apply as well with regard to the metre employed. The first and the last verses of Jambū Kavi's Candra-dūta, quoted by Peterson, are in the mālinī metre ; and all the fourteen verses of the anonymous Candra-dūta are in the same. Therefore, there is a perfect similarity between the two with regard to the metre too. (5) Finally, both the MSS of Jambū Kavi's Candra-dūta and the anonymous Candra-dūta are found in the very same series of works, viz., the Vṛndāvana-kāvya, the Meghābhuyuda-kāvya, the Ghaṭakarpara-kāvya and the Śivabhadra-kāvya*. Thus, as the Candra-dūta of Jambū Kavi and the anonymous Candra-dūta, the first MS., both have the same name, subject-matter, first verse, rhetorical device, metre and appear in the same series of works, it can be asserted without a vestige of doubt that the two Candra-dūtas are one and the same and that the anonymous Candra-dūta is really by Jambū Kavi.

As regards the other anonymous Candra-dūta, the fourth MS. noticed above, its authorship too can be definitely assigned to Jambū Kavi. The MSS. contained

4. The anonymous Candra-dūta is found in a composite MS. i. e. this MS. consists of five different works, viz. 1. Vṛndāvana-kāvya ; 2. Meghābhuyuda-kāvya ; 3. Ghaṭakarpara-kāvya ; 4. Candra-dūta and 5. Śivabhadra-kāvya, the pagination being continuous as found in a single work and the scribe also being the same. Now, in Jambū Kavi's Candra-dūta, noticed by Peterson in his Third Report, pp. 291-292, the same order exists, only the Ghaṭakarpara-kāvya being dropped.

in the Bundle No. 345, viz., 1. Candra-dūta-kāvya, 2. Meghābhyaudaya-kāvya with the Vṛtti of Śānti Sūri, disciple of Vardhamāna Ācārya, of the Pūrṇatalla Gaccha; 3. Vīndavāna-yamaka-kāvya (31 folios; this also evidently contains a vṛtti); 4. Rākṣasa-kāvya with a commentary (containing also a panegyric of 4 verses; dated 1.15 Saṃvat i.e. 1159 A.D.) and 5. Ghaṭakarpāra-kāvya with a commentary (52 folios) represent Yamakas, and therefore, this Candra-dūta is identical with Jambū Kavi's Candra-dūta, which also does the same.

Date of Candra-dūta

The MS. of Candra-dūta belonging to the *Baḍa Bhāṇḍāra* of the Jainas underneath the Śambhavanātha Temple in a dark underground cellar is dated Saṃvat 1342 i.e. 1286 A.D. Therefore, the date of the Candra-dūta cannot be later than the middle of the 13th century A.D. Śānti Sūri wrote a commentary on Jambū Kavi's Candra-dūta⁵. Now Śānti Sūri flourished in the 11th century A.D., as is evident from the dates of his Śiṣya-hitā and the commentary of Devendra Gaṇin on the *Uttarādhyayana*.⁶ He died about 1040 A.D. Thus, on this evidence, it can be definitely asserted that Jambū kavi must have flourished prior to the 11th century A.D.

5. See Hāṃsaviyaya Muni's Catalogue of MSS. at Jaina Temples.

6. See Charpentier, *Uttarādhyayana-sūtra*, p. 54. See also Indian Antiquary, vol. xi, p. 253 (b) and Indische Studien, vol. 17, p. 44.

There is a work called *Jina-śataka*⁷, by one Jambū Kavi, also called Jambū Guru⁸, belonging to the Candra-gaccha. Now this *Jina-śataka*⁹ was commented upon by Sāmba Kavi, also called Śamba Sādhu and Sāmba Muni¹⁰, in the Śaka year 1025, i.e. 1103-4 A.D., as is stated by the commentator himself in his commentary, the *Pañjikā*¹¹. It is clear from the concluding

7. Published without the commentary in the *Kāvya-mālā* Series, saptama guucchaka, 4th revised edition, 1926. There is another Bombay edition (1914).

8. The colophons at the end of the first three paricchedas of the *Jina-śataka*, entitled *Jina-pāda-varṇana*, *Jina-hasta-varṇana* and *Jina-nukha-varṇana* give the name of the poet as Jambū Kavi; whereas the name at the end of the last or fourth pariccheda, called *Jina-vāg-varṇana*, is given as Jambū Guru.

9. See *Jina-śataka*, pp. 52-71 of the above edition.

10. Peterson's Fourth Report of Operations in Search of Sanskrit MSS. in the Bombay Circle, April, 1886-March, 1892. This commentary is not yet available in print.

11. शरदां सप्तविंश्च शतदशके १०२५ खातिमे च रविवारे ।

विवरणमिदं समाप्तं वैशाख-सित-लयोदश्याम् ॥

See Peterson's Fourth Report in Search of Sanskrit MSS. in the the Bombay Circle, April, 1886-March, 1892. (Extra number of the Journal of the Bombay Branch of the Royal Asiatic Society, 1894). See also *Jina-śataka*, *Kāvya-mālā* ed., p. 52.

verses¹² of this commentary that Jambū Kavi was not alive at the time of its composition and was held in high esteem by the commentator. The way in which the commentator refers to Jambū Kavi seems to imply that the latter flourished a good many years prior to the former. Therefore, the lower limit of the date of this Jambū Kavi may be concluded to be not later than the tenth or the eleventh century A.D.

It is possible, however, to fix the date of this Jambū Kavi precisely with the help of another work, viz., Muni-pati-carita or Manipati-carita, composed by him in 1105 Samvat i.e. 959 A.D.¹³ Thus, on this evidence, Jambū Kavi flourished during the first half of the 10th century A.D.

This Jambū Kavi is, most probably, identical with

Sāmba speaks of himself as follows :—

स्वातो भृष्टिक-देश-सन्धिषु सदाऽभूत् पाश्चनागाभिधः
श्राव्यसाय सुतोऽल मलहन इति स्वातिं गतः सर्वतः ।
तत्पुलेण च दुर्गकेण सुचिया प्रोत्साहितेनादरा-
च्छैनागेन्द्र-कुलोद्धवेन सुनिना साम्बेन हृत्तिः कृता ॥

12. जम्बूनार्म गुरुर्गुरुतम-गुरुोऽभृचन्द्र-गच्छान्वये
विहृत्संसदि लक्ष्म-गौरव-पदः साधु-क्रियामूल्यतः ।
किंवा तस्य निरादाते मति-गुरुो वस्थेष्टश्री निर्गता
सुशिष्टा पद-सन्धिभिः सुघटितैः स्पष्टाऽचरालौ सुखात् ॥

13. Jaina Grantha-mālā, compiled by the conveners of the Jaina Svetāmbara Conference, Bombay, 1909, p. 229.

Jambū Kavi, referred to by Pārśva of the Candragaccha¹⁴ in his work called Śrāvaka-pratikramana-vṛtti, composed at the Jaina temple of Gambhūkā, 24 miles from Pattan or Pāṭan during the Śaka year 821 i.e. 899—900 A.D.¹⁵ Jambū has been referred to here as a Śrāvaka¹⁶, very learned and of much assistance to Pārśva in the composition of his Vṛtti¹⁷. In 899-900 A.D. Jambū must have been very young, i.e. he must have been born towards the end of the 9th. century A.D. as he composed the Mūnūpaticarita¹⁸ 40-50 years later. He had already attained the status of a Guru when he wrote the Jina-śākta.

14. Patan Catalogue of Manuscripts, Gaekwad's Oriental Series, vol. 76 pp. 18 and 120.

15. Op. cit. अच्छानां शक-नृपते: शतानि चाष्टौ गतानि विंशत्या ।
अधिकान्येकाधिकया भासे चैलस्य पञ्चम्याम् ॥१॥
नौतं समाप्तिमेतत् सैङ्गान्तिक-यच्चदेव-शिष्येण ।
प्रतिचरणायाः किञ्चिद्दृव्याख्यानं पाश्चनाम्ना तु ॥२॥

16. i.e. a layman with partial vows of the fifth stage of spirituality.

17. Patan Catalogue of MSS., pp. 18 and 120; end of Śrāvaka-pratikramana-vṛtti,

शावको जन्मनामाख्यः शौलवान् सुवृद्धशृतः ।
साङ्गाख्याद् रचितं तस्य गम्भूकायां जिनालये ॥३॥

18. There is an anonymous work of the same name, published by Pandita Śrāvaka Hirālāla Hāṃsarāja. *Third edition.* Jamnagar, Jaina-bhāskarodaya Printing Press, 1917.

Now, most probably, this Jambū Kavi, the author of the *Jina-śataka*, was no other than our Jambū Kavi, the author of the *Candra-dūta*. Both equally had the epithet 'Kavi' explicitly mentioned after their names. There is another fact that strongly supports the identity of these two Jambū Kavis. The style of both the works, the *Jina-śataka* and *Candra-dūta*, is similar—rather heavy and artificial, and it is at once evident that their authors laid more stress on *śabdālmkāras* or mere word-embellishments, *anuprāsa* or alliteration in the first and *yamaka* in the second, than on thought or expression. As a result, in both the cases genuine poetry has been sacrificed to artificial rhetorical devices. Thus, as both the poets have the same names with the very same epithets attached, and also the same style and the same strong leanings towards word-embellishments, we may reasonably conclude that they are identical.

It is a matter of speculation whether the fact of his belonging to the *Candragaccha* made the author fix upon the moon as the messenger, though, of course, it is not a matter of great importance. The subject-matter of the *Candra-dūta* is a light one, quite distinct from that of the *Jina-śataka* and the *Munipati-carita* but probably the author meant this as a specimen of his rhetorical skill than as a work of mere poetry.

We know of another Jambū, but he cannot be identified with the above Jambū Kavi or Jambū Guru; for, in the first place, this Jambū is always found referred to as Jambū *Svāmin*, never as Jambū Kavi, there being also no statements whatsoever about his literary activities or poetical gifts in the bibliographical treatises of which we

possess not a few¹⁹; secondly, this Jambū Svāmin belonged to the Kaharatara-gaccha, succeeding Sudharman, and not to the Candra-gaccha as Jambū Kavi or Jambū Guru did.

Thus, while on the direct evidence of the commentary of Śānti Sūri on the Candra-dūta, it can be definitely asserted that Jambū Kavi flourished prior to the 11th century A.D., it can further reasonably be concluded that he, as identical with Jambū Kavi, the author of the Jina-śataka and the Munipati-carita must have flourished towards the end of the 9th century A.D., continuing his literary activities at least up to the middle of the 10th century A.D. So he was earlier than Dhoyī, author of the Pavana-dūta, of the court of King Lakṣmaṇa Sena

19. For an account of Jambū Svāmin of Kharatara-gaccha, see Kharagaccha-paṭṭāvali, compiled by Śrī Jinavijaya and published by Purṇacandra Nāhāra, Calcutta, Viśvavinoda Press, (48, Indian Mirror street), 1932, pp. 1, 9, 15 and 16. See also Śrī Jambū-caritra by Muni Cetanavijaya, compiled by Setāb Cand Nāhār, Calcutta, 1919; Jambū-Svāmi-carita by Jayāsekha Suri, Ātmānanda-grantha-ratna-mālā, No. 21, Bhavanagar, Nirṇaya-sāgara Press (Bombay), 1912-13; Iṣī [Rṣi]-maṇḍala-stotra by Dharmaghoṣa containing Prākṛta stanzas in praise of Jambū Svāmin; Jambū-Svāmi-caritra forming part of the Sthavirāvali-carita of Hemacandra Ācārya, with Gujarati translation, Ahmedabad, Union Printing Press, 1894; Jambū-Svāmi-caritra, Digambara-Jaina-grantha-mālā, No. 27, Surat, Jaina-vijaya Press, 1917; Jambū Svāmi, Ādināṭa-Hindi-Jaina-sāhitya-mālā, No. 21, Calcutta, Bholanātha Printing Works, 1935, etc.

(12th century A.D.) by a couple of centuries. Therefore, the date of the earliest extant *Dūta-kāvya*, so far known, in imitation of the *Megha-dūta*, is pushed back by two centuries, and the *Pavana-dūta* is no longer to be regarded as such as is supposed by some.

Subject-matter of the Candra-dūta-kāvya.

The Subject-matter of the poem is an age-old one. Here a lady separated from her lover sends the autumnal moon as a messenger to her beloved. She asks the moon-messenger to inform him of her wretched condition even in the midst of autumnal gaiety all around, and request him to return immediately. Then the moon sets, as if to carry out her behest.

Some critical remarks.

The *Candra-dūta-kāvya* cannot claim any originality of thought or sweetness of expression. On the contrary, as already noted, the easy flow of poesy has all throughout been marred by the artificial rhetorical devices adopted. In fact, it would be wrong to regard it as a piece of poetical composition, pure and simple; but we should look upon it rather as an attempt, not very successful, to show off rhetorical skill, which, most probably, as pointed out above, was the real intention of the author. The readings are not always happy, and in the present form, thoroughly satisfactory interpretations are not always possible.

The verses are, indeed, interesting from the point of view of the Yamaka. Here we get some illustrations of *Niyata-pāda-bhāgavṛtti*, *Aniyata-pāda-bhāgavṛtti*, and *Pāda-vṛtti-sandaṣṭaka yamakas*.

Another characteristic feature of the poem is that it is written in the mālinī metre and not in the mandākrāntā, employed in a large number of Dūta-kāvyas.

Other Candra-dūtas.

There are four more Moon-messenger poems, three entitled Candra-dūta and one Indu-dūta. Of these, only the last one is available in print. Short accounts of these are given below.

1. *Anonymous Candra-dūta.*

The MS. of the Candra-dūta-kāvya, noticed by Kielhorn in his Catalogue of Sanskrit MSS. existing in Central Provinces, Nagpur, 1874, p. 58, consists of 157 verses and is quite different from our Candra-dūta of Jambū Kavi.

2. *Candra-dūta of Vinayaprabhu.*

The Candra-dūta of Vinayaprabhu²⁰ is a very short Dūta-kāvya in only twelve verses, the first eleven being in Vāmśasthavila metre and the last one in Anuṣṭubh. In this poem the separated lady-love is found addressing the moon for carrying her message to her beloved residing at Campā :—

इहास्ति चम्पे ति पुरी परा विचो
 विश्विष्टरामा-कवि-चक्र-शोभिता ।
 प्रसर्पा तत्र त्वयकेति कामिना
 निवेदनौयं मम वङ्मभाग्रतः ॥३॥

20. Description of the MS. of the Candra-dūta-kāvya of Vinayaprabhu, MS. No. 354 of 1884—1887, Bhandarkar Oriental Research Institute Library. Substance : country-made paper. Size : 10 × 4½ inches. Folio 1. Lines 19 in a-b. Letters : 35-38 in a line. Corrupt.

The messenger Moon is to report to him that the bereaved one, his wife,²¹ is facing death bit by bit :—

भवहियोगानल-दग्ध-विग्रहा
 सृता न साइद्यापि वदामि तत् सखे ।
 अनल्य-निकास्यु-चयेन सिच्छितं
 तथा शरीरं निखिलं सुलीलया ॥५॥

The wretched lady fancies that the dark spot in the moon is caused by his look at the cruel faces of those who leave aside their beloved ones :—

ब्रवौमि सत्यं रजनीपते इवुना
 बभूव यत् काणमिदं तवाऽननम् ।
 विहाय जग्मुनिंज-वह्नमा हि ये
 न संशयस्तहदनावलोकनात् ॥

Much moved at the piteous bewailings of the love-lorn lady, the moon reports about her miserable plight, as requested, to her beloved :—

अथायमस्या वचनानि चन्द्रमा
 निशम्य तत्वाऽश्यु जगाम शुद्धघौः ।
 निवेदयामास तथा तदग्रतो
 यथा तथा तत्पुरतो निवेदितम् ॥१०॥

The lover returns forthwith :—

निशापतेर्वाक्य-समूहमौष्ट्रं
 निशम्य गत्वा निज-मन्दिरेऽध्वगः ।
 स सत्वरं निर्गत-मन्त्रय-व्यथ-
 ष्टकार कैलिं निज-कान्तया समम् ॥११॥

21. Note the word वधुं स्यौषनां in v. 6.

The language of the poem is too simple and easy—almost verging on childishness. There is no originality of thought as well. The poet cannot be identical with Vinayavijaya Gaṇin, author of the Indu-dūta. Their styles are quite different.

3. *Candra-dūta by Kṛṣṇacandra*
Tarkālaṃkāra Bhaṭṭācārya.

There is another *Candra-dūta* by Kṛṣṇacandra Tarkālaṃkāra Bhaṭṭācārya, son of Gopikānta Bhaṭṭācārya, not as yet published. If he be identical with the Bengali Smārta Kṛṣṇa Tarkālaṃkāra Bhaṭṭācārya²², the work must have been composed in the 18th century A.D. But there is no evidence at hand to show that they are identical.

The only known MS. of it has been noticed by Mahāmahopādhyāya Haraprasāda Śāstrin in his notices of Sanskrit MSS., second Series, vol. II, Calcutta, Baptist Mission Press, 1904, pp 50-51. As the MS. is reported to belong to a private individual called Candrakānta Vidyālaṃkāra of Adāihazar, Dacca and there is no trace of the said MS. or its owner now, no thorough study of the work is possible. The following account is based

22. Author of *Dāya-bhāga-ṭikā* and *Dāya-samgraha*, also called *Dāyādhikāra-krama-samgraha* and *Krama-samgraha*. Colebrooke says in his Introduction to the Translation of the *Dāya-samgraha* that the great grandson of Kṛṣṇa Tarkālaṃkāra was alive in 1806.

upon the few verses reproduced in the catalogue.²³ Allowing for the mistakes that the scribe may have made, the author cannot be said to be a good poet. The subject-matter of the poem is that love-lorn Rāma sends the moon as messenger to Sītā—one, though hackneyed, offering much scope for a full display of poetic imagination. The ideas in the few verses of the poem are not well-expressed and the diction is devoid of any grace. Thus in the last verse :—

23. Beginning :—

रामो रामाभिरामो रमित-कर-भरैरालरामाभिरामो-
त्तमो मोमुह्मानो भट्टिति वियति तं वीक्ष्य चन्द्रं तदीयैः ।
सूरीइयं वा स्मरो वा स्मररिपुरिति वा स्खमैश्विवां विभाति
प्राणोश्चौ-यत्कु-चन्द्रः किमु गगननरस्तकंयामास चैतत् ॥१॥
नायं सूरः कुवलयवपुने स्मरः स्खङ्गलक्ष्मा
मारप्रादुर्भवनवप्नो न स्मरारि...
न प्राणोश्चौ-सुवदन-शशी द्रुग्नो यत्...
जाने प्राण-प्रणय-विकलौ हुःखशङ्कौ शशाङ्कः ॥२॥

End :—

इति निगदित-वाक्यः प्रेचमाणः शशाङ्कं
मदन-शर-हताङ्को वहिंया रिङ्गमाणः ।
विरह-जलधिजेन प्रेम-वारि-प्रपूर्णो
रघुवर-कुलसिंहः इमा-तले सम्पात ॥
इति कतिपय-वेला-संस्थितो मूर्छिताला
किमिति किमिति वाक्यैवो धितो लक्ष्मणीन ।
भट्टिति करि-करौचैः ज्ञालिताशाश्व दृष्टा
शिव शिव विदिताला जिह्वयामास रामः ॥

Colophon : इति श्रीगोपीकान्त-भट्टाचार्यालम—श्रीकृष्णचन्द्र-
तर्कालङ्कार-विरचितं चन्द्रद्रूत-महा[?]काव्यं समाप्तम् ॥

मूर्छिताला does not mean anything else than मूर्छित and therefore, the use of आला here is redundant ; the last two lines do not make clear sense. In the first two lines of the poem, the reading रामाभिरामो should probably be रामाभिरामैः, qualifying अभित-कर-भरैः। The compound आलरामाभिरामोत्तमो does not make good sense. In the last line of the second verse of the poem—

जाने प्राण-प्रणाय-विकलौ दुःख-शङ्खौ शशाङ्खः,

विकलौ should be विकल ; still, प्राण-प्रणाय-विकलः is not at all expressive. In the colophon the work is stated to be a Mahākāvya ; it is really a Khaṇḍa-kāvya, its extent being only 112 ślokas.²⁴

Indu-dūta by Vinayavijaya Ganin.

There is a work called Indu-dūta published in the fourteenth gucchaka of the Kāvya-mālā Series without an introduction containing any information about the personal history and date of the author, subject-matter, etc. The name of the author is not given in the colophon, but from v. 1 the name is known as Vinaya²⁵ and from v. 126 as Vinayavijaya.²⁶ If this Vinayavijaya be identical

24. Description of the MS.

Substance : country-made paper. 14×3 inches. Folios 14. Lines 4 on a page. Character Bengali. Date *not known*.

25. श्रीपूज्यानां गुरु-गुणवतामिन्दु-दृतं प्रभूतौ-

दन्तं लिखं लिखति विनयो लिख-लिखानतानाम् ॥१॥

26. शिष्योऽनीयान् विनयविजयो हादशार्वतभाजा

विज्ञप्तिं व्याहरति महता वन्दनेनाभिवन्दयम् ॥२६॥

with the author of the *Haima-laghu-prakriyā*,²⁷ the *Loka-prakāśa*²⁸, the *Śripāla-carita*,²⁹ the *Kalpa-sūtra-vṛtti*

27. Published by Kuvarjee Anandajee, Jain Dharmaprasarak sabha, State Bhavnagar ; Bombay, Nirṇaya-sāgara Press, 1918. The list of succession as given in the Praśasti to this work—Hiravijaya, Vijayasena Sūri, Vijayadeva Sūri, etc. The work was composed in 1710 Samvat i.e. 1654 A.D.—

खेन्दु-मुनीन्दु-मित्रैवदे विक्रमतो राजधन्यपुर-नगरे ।

श्रीहीरविजयसूरैः प्रभावतो गुरु-गुरोर्विषयात् ॥४॥

श्रीकौर्तिविजयवाचक-शिष्योपाध्याय-विनयविजयेन ।

हैम-व्याकरणात्य प्रथितेयं प्रक्रिया जीयात् ॥ ५ ॥ युम्मम् ॥

28. Published by Hirālāla Hāṃsarāja of Jamnagar in three volumes ; Jamnagar Jaina-Bhāskarodaya Press, 1910.

Concluding verse :—

विश्वास्त्र्यद-कौर्ति-कौर्तिविजय-श्रीवाचकेन्द्रान्तिष्ठ-

द्राजश्रीतनयोऽतनिष्ठ विनयः श्रीतजपालाभजः ।

काव्यं यत् किल तत्र निष्प्रित-जगत्तत्वे श्रितः पूर्णं तां

सप्तलिंश उदीतचिद्रविरुचिः सगोऽनिसगोऽच्चलः ॥७५॥

For a detailed succession-list of Gurus, see the ग्रन्थ-काट॑-प्रशस्ति appended at the end of the लोक-प्रकाश। It is stated here that both the brothers Somavijaya and Kirtivijaya were the disciples of Hiravijaya. Kirtivijaya was the Guru of Vinaya, author of the लोक-प्रकाश- Jina-vijaya Ganin and others took much interest in the work and rendered Vinaya some assistance. The work was composed in Samvat 1708 i.e. 1652 A.D. :—

वसु-खार्षवेन्दु-प्रसिद्धे वस्ते इवेण जीर्णं दुर्गम्पुरे ।

राष्ट्रोच्चलपक्षम्यां ग्रन्थः पूर्णोऽयमजनिष्ठ ॥३८॥

29. *Śripāla-Rājano rāsa* by Vinayavijaya and

Subodhikā³⁰, etc.³¹, son of Tejahpāla of Upakeśa family, and disciple of Kirtivijaya³² of Tapāgaccha,

Yaśovijaya, published with Gujarati rendering by Śrāvaka Bhīmasimha Manek, 5th ed., Bombay, Nirṇaya-sāgara Press, 1917. The work is complete in four parts. The colophon to the fourth part runs as follows :—
 श्रीमन्महो-
 पाद्याय—श्रीकीर्त्तिविजय-गणि-शिष्योपाद्याय—श्रीविनयविजय-गणि-
 विरचिते श्रीपाल-चरिते प्राकृत-प्रबन्धे तत्पाद्ये उपाद्याय-श्रीयशोविजय-
 गणि-पूरितेऽयं चतुर्थः खण्डः सम्पूर्णः । तत्प्रसमाप्तौ समाप्तः श्रीपालरासः ।

30. Composed in 1696 Samvat or 1640 A.D. :—

रस-निधि-रस-शशि-वर्ज्ञे ज्येष्ठे मासे समुज्ज्वले पचे ।

गुरु-पुष्ट्ये यद्वीऽयं सफलो जन्मे हितौयायाम् ॥ Praśasti v. 15.

This commentary on Bhadrabāhu's Kalpa-sūtra was composed at the request of Vijaya, disciple of Pandita Rāmavijaya and others. *Printed editions of this work*—(1) Śresthi-Devacandra Lālabhāi Jaina-pustakodhāra, No. 61 ; Bombay, 1923. (2) Published by Hirālāla Hāṃsarāja ; Jamnagar, Jaina-bhāskarodaya Press, 1908.

31. V. is also reputed to be the author of the Śānta-sudhārasa, Naya-karṇikā, Vira-Jinavara-stotra (Hindi), a MS. of which is dated 1673 A.D., etc. This Jinavara-stotra MS. belongs to Scindia Oriental Institute, Ujjain, Gwalior ; see Catalogue of Oriental MSS. (deposited in the Institute Library), Part I, p. 85.

32. Kirtivijaya, author of the Hira-praśna (also called Praśnottara-samuccaya ; Śrī Hāṃsavijaya Jaina Free Library Grantha-mālā, No. 18. Ahmedabad, 1923) was the disciple of Hiravijaya venerated by Akbar and author of Kirti-kaumudi. See the Praśasti of the Kalpa-

the book must have been composed before Saṃvat 1734 i.e. 1678 A.D. In any case, the work cannot be of an earlier date than the thirteenth century A.D. as the temple of Vastupāla, evidently the famous minister of Viradhabala of Dholka, has been referred to in the work itself.³³ But the mention of Śri-Tapagaṇapati in v. 121 who was the Guru of Vinayavijaya shows that the present author also belonged to Tapagaṇa just as the author of the Loka-prakāśa did. In the Grantha-karṭṛ-praśasti of the Loka-prakāśa representing a list of succession of the Gurus of the Tapāgaccha, Vinayavijaya refers to the Tapagaṇa as follows :—

sūtra-subodhikā and the colophon to the same ; pp. 194—195 of the printed edition, Śresthi-Devacandra Lālabhāī Jaina-pustakoddhāra, No. 61 ; Bombay, Nirṇaya-sāgara Press, 1923.

33. Verses 53 and 54, p. 54 of the printed edition, Kāvya-mālā, 14th gucchaka. For detailed biographical account of Vastupāla, see Vastupāla-carita by Jinaharṣa Gaṇin, *disciple of Jayacandra*, published by Pandita Śrāvaka Hirālāla Haṁsarāja of Jamnagar ; Jamnagar, Jaina-bhāskarodaya Press, 1911.

The Vastupāla-carita was composed in

विक्रमार्कान्मते वर्षे विश्व-नन्दिं-संखाया ।

चिलकूटपुरे (Chitor) पुरये श्रीजिनेश्वर-सद्गुरि ॥१०॥

जिनहर्षगणिः शिष्यः श्रीजयचन्द्र-सद्गुरोः ।

जिनेन्द्रशासनैवत्य-हेतु छत्तमिदं व्यधात् ॥११॥

The colophon to the work is as follows :—इति
[चौलक्यनपेद्] महामात्य-श्रीवस्तुपाल-चरिते धर्म-माहात्म-प्रकाशके

विजय-दान-गुरुस्तादनुद्गतिं
 तपगणोऽधिक-भाग्यनिधिर्द्वौ ।
 श्रुत-महोदधिरेचित-सद्विधि-
 विधुयशा जिन-धर्म-धुरन्धरः ॥१५॥

Therefore, the author of the *Loka-prakāśa*, etc., and the present author are, most probably, identical. And the present author may be said to have flourished in the seventeenth century A.D.

The *Indu-dūta* is complete in 131 verses. *Vinayavijaya* sends the full moon of the month of *Bhādra* as messenger to his Guru *Tapaganapati* [*Kirtivijaya*] for tendering his supplication and homage to him after four months of parting. The route which the moon is asked to follow is *Jodhpur* to *Surat* (*Sūryapuri*).

श्रौतपागच्छाधिराज-श्रीसोमसुन्दर-सूरि-श्रीमुनिसुन्दरसूरि—श्रीजयपद्म-
 सूरि-शिष्य-श्रीजिनहर्ष-गणि-कृते हर्षाङ्के आष्टमः प्रस्तावः समाप्तः ।

For *Vastupāla*'s pilgrimage to Mount Abu in the year 1221 A.D. (*Samvat* 1277) and the temples therein with inscriptions in his praise, see the *Kirti-kaumudi*, *Kathavate*'s Introduction, viii and appendices A and B. For the temples in *Ābu*, *see also* *Ābu*, (illustrated) by *Jayantavijaya Mahārāja*; *Vijayadharma Sūri smāraka Arbuda-grantha-mālā*, No. I; *Ajmer*, Diamond Jubilee Press, 1933; for *Vastupāla*'s temples, *see pp. 107-112. See also* *Ābu-Jaina-mandiroṇ ke nirmātā* by *Lalitavijaya*, *disciple of Vallabhavijaya*; published by *Ātmānanda Jaina sabhā*; *Ambālā* (Punjab), *Nirṇaya-sāgara* Press (Bombay), 1922.

The messenger, as usual, is, first of all, eulogised and subsequently, requested by the disciple to carry his message to his Guru residing at Gopipura in Surat. To reach Surat the messenger is to follow a southward course³⁴ and rest for a while on the Suvarṇaśaila on which there are two temples of Avāma and Vāmeyadeva and at the foot of which Jālandhara is situated. Then the moon is to start for Rohinipura in which there are innumerable Jaina temples everywhere. Not far from it is the celebrated Ambudādri or Arvudādri, that is Mount Ābu, one of the five sacred hills of the Jainas³⁵. The messenger will be delighted to pay-homage to Rṣabhadeva, the first Tīrthaṅkara and Neminātha or Nemisvāmin, the twenty-second Tīrthaṅkara, in their temples consecrated to them respectively by King Vimala³⁶ and Vastupāla³⁷.

34. V. 33, शैलादस्मादुपसर पथा दाच्चिणात्येन बन्धो, etc.

35. The others are Satruñjaya, Sametasikhara, Girnar (Girinagara) and Candragiri.

36. For an account of the temple of Nāveyadeva or Rṣabhadeva erected by king Vimala, see Ābu-Jaina-mandiroṁ ke nirmātā by Lalitavijayajī, pp. 25-34. Munisundara Sūri in his Arbuda-giri-kalpa, also called Arbudācala-kalpa (see pp. 2-3 of Ābu Jaina-mandiroṁ ke nirmātā) gives the date of the erection of the temple as 1088 Samvat i.e. 1032 A.D.

प्रान्वाट-वंश-सुकुटं विमलाङ्गमन्तौ

नाभेय-चैत्यमुरु-पैतल-मूल-विन्वम् ।

आघत्त यत् वसु-दिग्गज-दिग् (१०८८) मितेऽव्दे ॥ ११॥

37. Munisundara Sūri in his Arbuda-giri-kalpa says

The other intermediate stages are Siddhapura, modern Sipur or Sidpur in Ahmedabad, situated on the Sarasvatī, Rājapura on the Abhramati, Pundranagara in Lāṭa or Southern Guzrat, and Bhṛgupura or Bharukaccha situated

about the temple erected by Vastupāla, assigning its date as well :—

श्रीनेमि-मन्दिरमिदं वसु-दन्ति-भानु-
वर्षे कषोपलमय-प्रतिमाभिरामम् ।
श्रीवसुपाल-सचिवस्तनुते स्म यत्र ॥१८॥

* * *

चैत्यानि यत्र भगवच्चरणैर्विचित्रैः
सङ्गौत्तरैर्नर-सुरासुर-मूर्तिभिष्ठ ।
सत्सूवधार-घटितै रमयन्ति चेतः ॥ १९॥
मैनाकमेतदनुजं कुलिशात् समुद्रः
संरक्षति स्म खलु येन पुनः समुद्रौ ।
तातौ भवात् स विमलः स च वसुपालः ॥२०॥

For accounts of Vastupāla and Tejahpāla and the temples erected by them, see Arisimha's *Sukṛta-saṃkīrtana*, Merutunga's *Prabandha-cintāmaṇi*, Jinaprabha's *Tīrtha-kalpa* or *Vastupāla-saṃkīrtana* (composed in Saṃvat 1385 i.e. 1329 A.D.), Udayaprabha Sūri's *Dharmābhuyudaya* and *Sukṛta-kṛti-kallolini*, Jayasimha's *Vastupāla-praśasti* and *Hammira-mada-mardana*, etc.

Vastupāla composed the *Naranārāyaṇānanda* and the *Īśvaramanorathamaya*-stotra (Gaekwad's Oriental Series, No. 11).

on the river Nerbuda³⁸. The moon will then visit the neighbourhood of Surat not far from the river Tāpi or Tāpti and finally Gopipura in Surat.

The actual message is a short one—previous recollections of gratitude on the part of the disciple, his reverence for the Guru, worshipping him constantly, etc.

The metre of the poem is Mandākrāntā. The colophon expressly states that it is an imitation of the Megha-dūta³⁹; it is so, only in form and metre but not in spirit. The Megha-dūta is a love-poem; the present one is really out and out devotional. The predominant *Sentiment* (*Rasa*) in the former is Pathos (*Karuṇa*); in the latter, Tranquillity (*Śānta*).

Bhramara-sandesa.

Incidentally it may be mentioned here in connection with work No. 1 of this series, the Bhramara-dūta by Rudra Nyāyapañcānana, that there is another Bhramara-dūta entitled Bhramara-sandesa by Vāsudeva belonging to Trivandrum Maharaj's Library. It is a longer work

38. Here Āmrabhaṭa built the Jaina temple Śakunikā-vihāra during the reign of Kumārapāla (1143-1173 A.D.), King of Pattana (modern Patan), in the 12th century A.D. For his family-tree, see C.V. Vaidya's Mediaeval Hindu India, III. 209.

39. इति श्रीमेघदूतच्छाया-काव्यमिन्दु-द्रूताभिर्वं काव्यं समाप्तम् ॥
than our Bhramara-dūta and consists of 192 verses. It begins as follows :—

इस्यै रथे वहल-विगलचन्द्रिकायां निशायां
 मन्दं नन्दतङ्गमुद-सुरभौ श्रीतले वाति वाते ।
 लीलापाङ्गा मनसिज-कला-खेलनायासिताङ्गा
 साकं निद्रां सुकृति-सुलभां कोऽपि कामी सिधेवे ॥

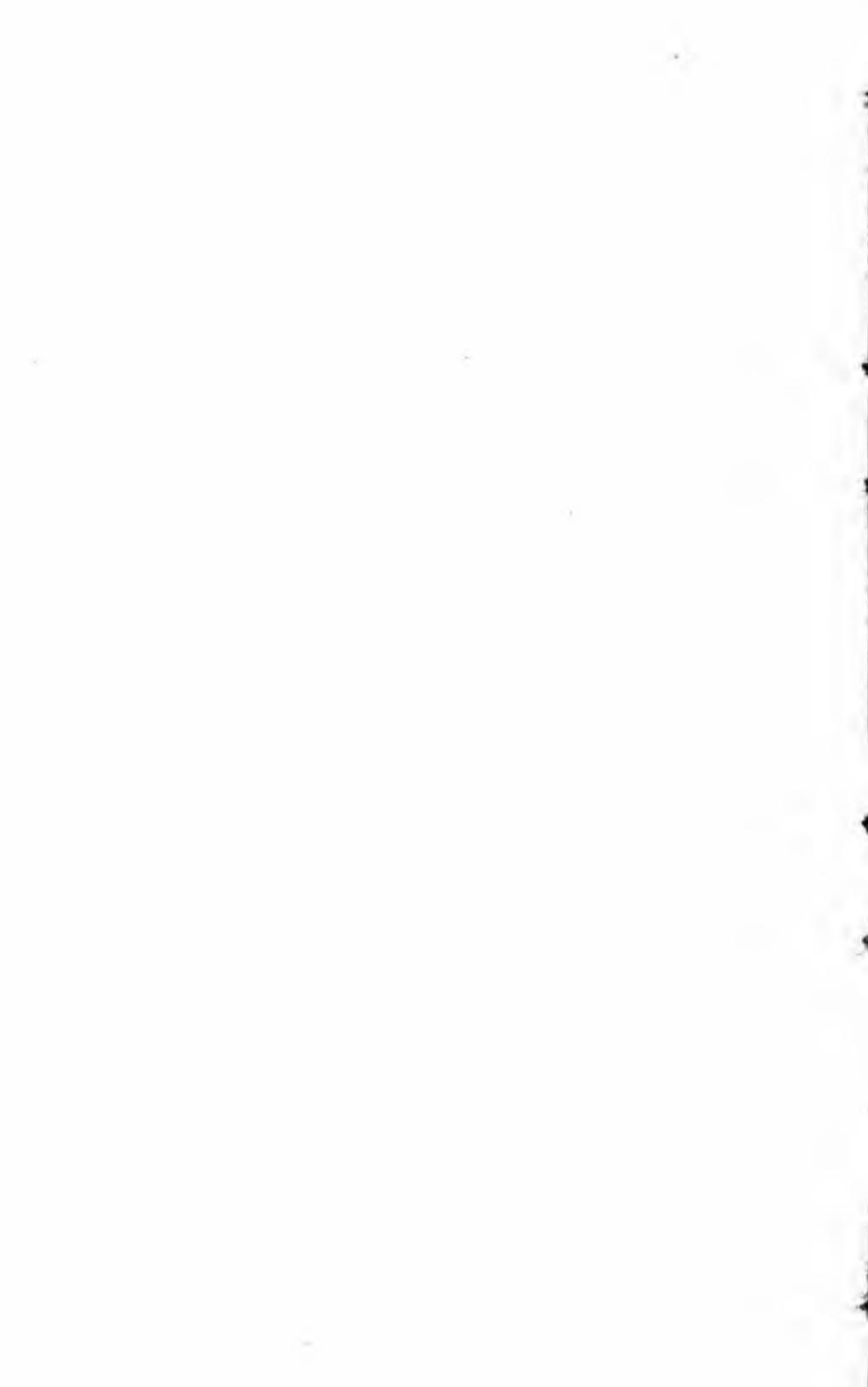
Its sixth verse

त्रूमः श्रीमन् अभर भवते स्वागतं वैजयन्त्याः
 किं त्वं विष्णोररसि विकसदिभ्यमायाः समायाः ।
 धमिङ्गाइ परिमल-समासक्त-मत्तालि-पालौ-
 कैलौ-लील-दुग्तर-कलिका-सुन्दरादिन्द्रायाः ॥

compares favourably with the third verse of the
 Suka-sandeśa of Lakṣmidāsa.

The last verse of this MS. is :—

सन्देशेऽस्मिन् कथमपि गुरु-श्रीपदाभ्योज-युग्म-
 ध्यान-ध्वस्त-प्रबल-तमसा वासुदेवेन वचे ।
 पूर्णे दोषैरपि यदि गुणानां कणाः संप्रद्ये-
 न्तेतान् प्रीता मनसि परिगृह्णन्तु सन्तो महान्तः ॥



जम्बू-कवि-कृतं
चन्द्र-दूत-काव्यम् ॥

यदतिशितश्चरायथस्तु^१ मापबदुःखं
त्वजति जगदशेषं दीनमापन दुःखम् ।
स्मरत तदतनून्^२ सर्वदा श्रासनस्य
प्रभुमजरमनन्तं श्रीम^३दाश्रासनस्य ॥१॥

सहचरसहितायामङ्ग वधां तवान्तः-
करणविकृतये स्ताच्चन्द्रिकाध्वान्तवान्तः ।
शिशिरकिरण हीनां प्रेयसा रक्ष मां त्वं-
जननिभ-जलदांते त्वज्विरक्षमां त्वम् ॥२॥

अपरमपि शृणु त्वं सत्यवादी नतायाः
सितकर वचनं मे लक्षकं दीनतायाः ।
यदि कथमपि गच्छे दृष्ट्यप्यन्यं नाथकान्तः
क्षणमिदमभिधेयः समितेनाथ कान्तः ॥३॥

शठङ्गदय किमद्या^१ प्यास्य^२ते सुक्षमङ्गं
भवति वियति सारे कान्तकायास-दचे ।

विरहदहनदधा खिद्यते त्वं अहेला
 भवति वियतिसारे कान्तकायासदचे ॥४॥
 भ्रमति वियति रत्यापाण्डिमानं दधानं
 निजशुभ्रति-समेतं काममानं दधानम् ।
 धवलि विहगवृन्दं समुदा रागिचेतः
 सरति सरउपान्ते त्यक्तादारागि चेतः ॥५॥
 कमलकमलनातः श्रोविमुक्तं विमुक्तं
 कुचिररुचिरवज्रस्त्रां विना श्वं विनाशम् ।
 समदसमदनं गो यामिनां कामिनां का
 पथिक पथि कथाऽभूच्छ्रीनरूपेनरूपे ॥६॥
 विनमति नलिनीं हे कान्त रत्यानतान्तः
 कलम^१ उदितसारः ज्ञान्तरत्या न तान्तः ।
 तरुण इव निज-स्त्रीं मन्मथाधीनदेहां
 समरतिपृतिनालं मन्मथाधीनदेहाम् ॥७॥
 विशदकुमुदध^२ रङ्गः सारसे वारिपूरे
 प्रभवति मदभावायोदग^३ तेवारिपूरे ।
 कमलमपि तयैतन्म^४ न्मुखच्छाययाऽलं-
 क्षतमजनि विजितुं प्राग्मनेच्छा ययात्म ॥८॥

१। 1. MS. व्या । 2. श ।

२। 1. श ।

३। 1. A. ख । 2. A. व । 3. A. न्म ।

नयति मधुपराजीन्याजटंकारतोऽयं
विमलमलिनमध्यास्यामलाकार-तोयम् ।
स्मरश्चर^१ इदानौ हेणभार्यावदन्तः
जनमिममतिदीनं पात्वतो यावद^२न्तम् ॥८॥

अहमिव शिखिनोऽह प्राणिति प्राणनाथ
प्रगलित-मदभावाशंशदीप्राणनाऽय (?) ।
अकथि वितथमेवातो हितीयेन सा कं
समनुभवति नाहं तु हितीयेन साकम् ॥९॥

कुसुमशरशरालौलौढदेहाऽसहाऽस्या-
श्चशरद उदितवाधा सचदेहाऽसहास्या ।
स्मृतिपथसुपथाति चेत्रसीतेव मान्या
किमिति शठ न भार्या प्रेयसी तेऽवमान्या ॥१०॥

तव रत्वरदाऽन्या नार्यजन्यार्यजन्यो-
हितमहितमत्थेत् काममेहा ममेहा ।
भवतु भवतुराषाट् कल्प काऽकल्पकाया
मरणमरणमाहैषाऽवला याऽवलायाः ॥१२॥

निशि निशि हसति द्यौर्भासमानाम्बरान्ता-
मुङ्गभिरिव ऋताभिर्भासमानाम्बरान्ता^१ ।

१. 1. One letter missing here; metre defective.

2. MS. यदा ।

अपि विमलसरःश्रीः कौमुदाभासितापा
नवषुरिषुविषाग्रैः कौ मुदा भासितापा ॥१३॥

कथितभवदुदन्तायोन्मुदा चेतसादात्^१
प्रतिदिनमवला खं भोजनं चेतसाऽदात् ।
अविदिततदवस्थस्तिष्ठसि त्वं गदाङ्ग-
दुग्धिति किमिति वाच्यं सत्वरं त्वं गदाङ्गः ॥१४॥

* * *

इति विविधवचोभिश्चन्द्रमा यामवत्यां
गदित उदयमानो दीनमायामवत्याम् ।
कथयितुमिव तस्मै तूर्णमध्वन्य-बाधां
सरति रतिमिलाभूत्यं बराध्वन्यवधा (?) ॥२३॥

इति चन्द्रदूत-काव्यं सम्पूर्णम् ॥

१३ । १. MS. रान्ताः ।

१४ । A वा ।

Our MS. breaks off here, though the colophon इति चन्द्रकाव्यं समाप्तम् shows as though it were complete.

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